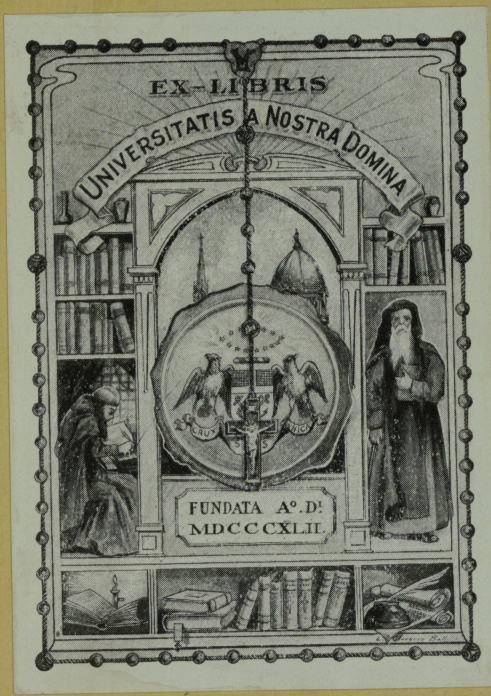
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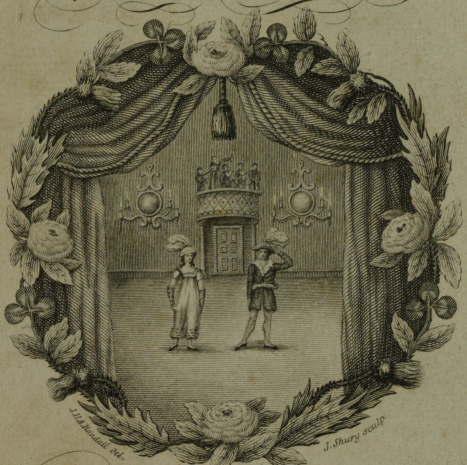
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And a Dissertation on the State of the

Ball Room.



By Thos. Wilson,

Dancing Master from the Kings Theatre Opera House,

London.

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CRITIQUES

ON THE COMPANION TO THE BALL ROOM.

"The Author of this Work had been applied to, to prepare a Pocket Collection of Correct and Favourite Country Dances, with appropriate Figures, and which might include equally Instruction to the Dancer and the Musician; and the present Publication shews the Success with which the purpose has been fulfilled.—*Crit. Rev. Oct.* 1816.

"It is unquestionably that sort of Publication which is likely to become the Vade-Mecum of those who

"Trip it as they go
"On the light fantastic toe."

"There is upon the face of it an ample Variety, suited to every Description of Dances, from those who Waltz at Court to please the eye of the Prince Regent down to the Rustic who pursues the Mazy rondo on the Village Green. We have no doubt its publication will answer the purpose of its Author, notwithstanding the pressure of Adversity at this moment, for it is that sort of Work that will go down, when Productions of far deeper importance to mankind lie mildewing on Bookseller's Shelves—or Clothe Spice, and line Trunks, in some Retailer's Shop."—*Busy Body, Nov.* 1816.

The present compendious Publication having been submitted to our inspection, we feel the more justified in giving it a space in our Catalogue, as we are confident no work of the same price exhibits a greater collection of Music for the Ball-room. Their number falls little short of 400 dancing tunes of every description, set in simple melody, and accompanied by the necessary figures, and other instructions. Even to the Musician a reference to such a collection becomes occasionally desirable. In the introduction the elements of the "Science" is concisely set forth; and the musical branch of it appears to us treated with great propriety."—*Ackerman's Repository, Dec.* 1816.

"In the reign of Queen Elizabeth, an accomplished Dancer not only obtained her Majesty's favour, but the Great Seal of England as Lord Chancellor, with a Peerage; and in our own times we have heard of a person of the same elevated rank distinguished by his agility in the Ball-room, no less than his eloquence in the Senate, and his learning on the Bench. Such even being the case, we ought not to wonder that a French writer should have published a philosophical treatise on Dancing, or that a professor in our own country should venture to print a systematic view of this elegant art. Seriously, however, the present volume is highly deserving of commendation, and will be found extremely serviceable to those who are fond of a polite and rational amusement, combined with science, and conducive to health."—*New Monthly Magazine, Dec.* 1816.

"It is, we believe, the only Treatise of the kind hitherto published; and to the lovers of this polite and rational amusement, is a great desideratum.—To the Professor, the Pupil, and the Musician, it is equally desirable; indeed, no lady should be without it—whether for amusement, or for relaxation from more arduous studies. Considering the high price of Music, it is sold at a very reasonable price."—*Appendix to Lady's Mag. Dec.* 1816.

"We are of Mr. Harcourt's opinion, in the tale of 'Envy and Emulation' in this miscellany, that, whenever accomplishment is aimed at, it should be studied with attention and acquired with precision. Without, therefore, sympathising very profoundly with Mr. Wilson on the slovenly negligence which occasionally disgraces ball-rooms, we can feel so much of his very natural professional concern as to admit that, what is to be done at all should be well done. System, also, is more necessary in the acquirement of pure accomplishment, than in that which involves more or less of mental application, because there is nothing but this early and regular gradation to hang it on the *mind*. In the article of dancing, too, which includes the attainment of graceful activity and motion, it is essentially necessary to begin early and systematically, in order to take the assistance of nature when she is most plastic and flexible, and to get rid of a study, which is unseasonable at any other time. When the youth of both sexes are taught to dance with ease and precision, and are made acquainted with the conventional etiquette of the ball-room at the proper period, they may dismiss all anxiety on that

score for ever after; just as Lord Chesterfield advises a fine gentleman to be particular in dressing himself, and then to forget that he is well dressed. The principles are their own, and the slight variations of mode produce no manner of perplexity.

" In perusing the dissertation of Mr. Wilson, on the state of the ball-room, we were struck with the justice of many of his observations on the minor miseries of human life which there abound. The amusing wit, who a few years ago dilated on that fruitful subject in a pleasant volume, would have caught up no small number of hints from the present publication. He would have luxuriated in the various ludicrous attempts to conceal the want of skill in the untutored or neglectful, and have chaunted, like Antolycus, on the misery of a partner as 'dull as Erebus', as to music, and as sluggish as Lethe in the evolutions of figure; to say nothing of the felicitous state of mind which is felt by the couple below who feel the performance of the couple above altogether beyond them. To do away a part of the mass of this evil, Mr. Wilsou has very ably compiled and written, and written and compiled. The last of his accomplished, but not of his intentional, labours, is the work before us, which consists of airs adapted to country dancing, reels, horn-pipes, waltzes, &c. with their ages and *nationality* attached to them ; and a variety of appropriate figures to such tunes as require them, with directions for their correct performance, and remarks thereon ; also a dissertation on the present state of English ball-rooms, ball-room musicians, and musical publications. As far as critics in the autumn, at least, of their dancing-days may be allowed to decide, Mr. Wilson has accomplished his task with skill and industry. Every air of merit, English, Irish, or Scottish, is adjusted to one or more figures, with the clearest instructions to prevent misconception. The music is neatly executed, and such a book in a ball-room must be a great and grave authority. We can recollect the time when ' the merry dance we *dearly* loved,' and then such an oracle would have been very pleasant both to our Collettes and ourselves. These days, as we have already observed, are nearly over ; but we think we may venture, from our general knowledge of the subject, and acquaintance with the ability of the author, to recommend this publication to all the votaries of Terpsichore, and those parents and guardians who, in the *dansomania* of their children, behold the renewal of themselves."—*British Lady's Mag. Nov.* 1816.

The Correct Method of German and French Waltzing.

" Every endeavour has been made to render this a Work so truly explicit in its Desriction, as to enable Teachers and others in the Country, who have scarcely heard of Waltzing, or have known it beyond the Name, to acquire it with Ease and Precision."—*European Mag. Dec.* 1817.

" Waltzing, which is now so much in fashion in this as well as other countries, is a species of dancing that owes its origin to the Germans, having been first introduced in Swabia, and from thence extended throughout the European continent, with considerable additions and improvements. We are told that objections have been made to this branch of amusement, on account of its supposed inconsistency with propriety. But according to the work now before us, there is no foundation for the complaint, at least as far as the art is practised in this country, where the attitudes and movements are to the full as graceful and innocent as any in the accustomed system of dancing. Mr. Wilson has, in the present performance, rendered an acceptable service to the admirers of this elegant accomplishment, the principles of which he has explained with such remarkable clearness and precision, as to render the rules of practice perfectly easy and familiar."—*New Monthly Mag Feb*, 1817.

" It is so well known that dancing, from the earliest ages, with persons of all denominations and in all countries, has been esteemed not only a species of polite amusement and recreative pleasure, but also a healthy exercise, so as to require scarcely any further comment to recommend it. Waltzing is a species of this amusement, and notwithstanding that it is capable, from the beautiful simplicity of its graceful movements, of affording to its votaries much pleasing and delightful practice; many prejudices have long existed against it, arising from the extravagant manner of performing it peculiar to those countries in which it was till lately so generally practised. By the more immediate and recent extensive communication with the Continent, waltzing has become a prevalent species of amusement in this country ; and that it is equally chaste with quadrilles, English country dances, &c. becomes clearly obvious on the perusal of a late publication by Mr. Wilson, Dancing Master, entitled, " *A Description of the correct Method of German and French Waltzing.*"—*La Belle Assemblee, Jan.* 1817.



PREFACE.

THE Author has been induced to bring forward the present Work, not only to gratify the request of those who have so frequently and for so many Years past applied to him, to publish a Pocket Collection of correct and favorite Country Dances, with appropriate Figures, for the use of the Ball Room, but also to answer every purpose of the Dancer and the Musician; and consequently no pains have been spared to render it, what he trusts it will be found to be, the most original, useful, and pleasing Collection, ever found in a Work of the kind.

It chiefly consists of Airs, adapted to Country Dancing, Reels, Hornpipes, Waltzes, &c. with their Ages and Nationality attached to them, and a variety of Appropriate Figures, to such Tunes as require them, with Directions for their correct Performance and remarks thereon: also will be affixed, a Critical Dissertation on the Present State of the English Ball Room, Ball Room Musicians, and Musical Publications.

In the progress of this Work, a number of Tunes have been collected together in $\frac{9}{8}$, *as they require in their application to the Figures, either in Country Dances or Reels, what are technically termed, Irish Steps.* Few Tunes of this Measure are to be found in Collections of Country Dances;*

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* *Some are apt to imagine, that an Irish Tune must uniformly be danced with Irish Steps: this, however, is a mistake. It is to the Time, not the Nationality of the Tune, to which the Steps in question are applied, and Tunes in* $\frac{9}{8}$ *always require Irish Steps, whatever may be their origin; while Irish Tunes of* $\frac{6}{8}$ *or Common Time, are danced like others. It likewise sometimes occurs, that a Tune may be found in* $\frac{3}{2}$ *or* $\frac{6}{4}$ *so composed, as to require Irish Steps, of which an instance occurs in this Selection; but it is not a general Rule.*

and the reason is, those who are but indifferent Dancers, and are not acquainted with proper Steps, (a class of people in which Ball Rooms usually abound) would find great difficulty in performing them. As their exposure would be the certain consequence, they carefully avoid calling them; and condemn them, when called by others, as disagreeable, or, in other words, beyond the reach of their capacity: good Dancers, on the contrary, always require them, as by these means they have an opportunity of displaying their superiority in this Science above the rest.

The Scotch Tunes also are classed together in a similar way; and care has been taken to select for this purpose the greatest National Favorites, for the gratification of lovers of Scotch Music. Those best adapted to Reels are likewise classed together, and mixed up with a variety of English Reels of equal Merit. The Hornpipes are also collected together in a similar way, and consist of most of the well known Favorites that are best adapted to*

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* *The classification here alluded to, has been as generally adhered to as possible; one or two instances however have (owing to accident) occurred, where the rule has been violated.*

this Species of Dancing, with Figures added to them, for the use of those who wish to convert them into Country Dances.

English and Irish Tunes, not adapted to Irish Steps, are arranged together in one class, to obviate the difficulty and trouble of seeking for and selecting them from among the rest. A Selection too of admired Waltzes are mixed, with a few Allemandes, Cotillions, and Minuets: these Waltzes are all new and popular, and particularly adapted to that Species of Dancing.

The time of each Tune has been carefully marked against it, in order to render the Dance uniformly complete, and the Figures are written to correspond exactly; and, with a view to render the Work as correct as possible, each Figure is written expressly for this Work, calculated equally to suit the Learner and the most experienced Dancer. As many of these Figures are entirely new, and probably known only to such persons as possess the "Analysis of Country Dancing," (Third Edition) the Whole explained by Diagrams, will be correctly republished in the "Complete System of English Country Dancing." Accordingly, three Figures are generally given to each—the first easy; the second more

difficult; and the third for the most part double. The Introduction will contain an Explanation of what are termed Single and Double Figures, of the Times and Measures of Country Dance Music, &c.

To prevent any mistake in the performance of the Figure, every one has Directions over it, to inform the Musician, whether the Tune, or any part of it, requires repetition; and here the Editor takes the liberty of remarking, that he could have spared himself the trouble of writing the Figures to each Dance, by separating the Tunes into Classes of the same Time and Measure, and adapting a Set of Figures suitable to each Class, and have left the reader to his choice, to Select any he might please; but this System beside not being well understood by some, would have been inconvenient to all, and therefore the Figures are affixed to each Dance for general Accommodation: those who wish for a greater variety of Figures, may consult the Tables in the "Analysis of Country Dancing," invented for the purpose*

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* *As this Work is now out of print, and very difficult to be procured, the whole of its contents, with a variety of new matter, will very soon be published, in a new work, now in the press, entitled "A Complete System of Country Dancing."*

of enabling Dancers to set their own Figures to any Extent.

Every possible care has been taken, to ascertain the true Name of every Dance; and where secondary Names have been given them, by those who were anxious to produce New Tunes, without having the Genius to compose them, such Secondary Names have been carefully inserted in the Index. All the Airs in this Collection are original, and such as have received general applause. Every attention has been paid towards rendering them correct; and the Author trusts that this Work, when closely examined, will be found the most perfect of any thing of the kind hitherto attempted.



INTRODUCTION.

THE only way to obtain a correct Knowledge of the *Science of Dancing*, is, to treat it like any other Science, and study the Elements of which it is composed. To do this, it is necessary, first, to acquire a knowledge of *the Characters used in Dancing*, to distinguish the Difference between *Long* and *Short* Figures, and to adapt *these Figures* to their respective *Measures* in Music. The *Times of the Dances* (although properly the province of the Musician) ought likewise to be known to the *Dancers* themselves, that they may be enabled, to correct any Error arising from the misunderstanding or inattention of the Band or other causes, and to prevent them being thrown into confusion, by the Errors or Presumption of others. An intimate Acquaintance with the following *technical Terms* and *Characters** used in this Work is therefore recommended to the Reader.

Country Dance Figures.

Country Dance Figures are certain Movements or Directions formed in Circular, Half Circular, Serpentine, Angular, Straight Lines, &c. &c. drawn

* For an explanation of the Musical Terms and Characters in this Work, the Author recommends to the Reader the use of a good Musical Instructor or Dictionary.

out into different Lengths, adapted to the various *Strains* of Country Dance Music. There are Whole Figures, Half Figures, Long Figures, Short Figures, Progressive Figures, &c.; their various Forms, Lengths, and Uses, will be seen in the "Complete System of English Country Dancing," by the Diagrams, and the Explanation subjoined.

Bars used in dividing the Figures.

The Figure bar marked thus ⊤ or thus ⊤̣ is used to divide one part of a Figure from the rest, and to point out to the Dancer how much Figure is to be performed to each Strain of the Music,* and also to shew when the strain is or is not to be repeated: the first having but *one Dot*, denotes, that the Strain belonging to that part of the Figure to which it is set is to be played but *once;* the second having *two Dots*, shews the Strain to be repeated or played *twice*. The Figure or Figures placed before each Bar is the proper quantity to be performed to each Strain of the Music to which the Figure Bar refers. The *first* Bar relates to the *first Strain*, the *second* to the *second* Strain, and so on to the rest.

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* Although several Long and Short Figures are frequently set to fill up the Music to one Dance, as "Whole Figure at top," "Lead down the Middle and up again," "Allemande," "Swing Corners," &c.; yet the whole of the individual Figures, however many there may be, are all included in the general term or title of the *figure of the Dance.*

Strains or Parts.

A *Strain* is that part of an Air terminated by a double Bar, and usually consists, in Country Dances, of four, eight, or sixteen single Bars; sometimes it contains twelve Bars. In Cotillions, we find occasionally *Strains* of Six Bars; but this latter *Strain* is extremely unfit for a Country Dance Figure. *Country Dance* Tunes usually consist of two *Strains*, though they frequently extend to three, four, or five, and perhaps more. *Strains* are frequently called *Parts*, by those that are unacquainted with Music; as, for instance, by a Tune of two *Parts*, they mean one of two *Strains*. Parts are only the arrangement of some Air for different Instruments, as the Horn *Part*, the Trumpet *Part*, &c. and have no Relation to Strains whatever.

In some Airs, particularly Scottish, the last Strain will frequently extend to sixteen Bars in *Long Measure*;* but in reality, it is only eight Bars repeated, with a small Alteration in the last, or two last Bars of the last *Strain*, which has been written thus, for the sake of variety in the Composition. While the regularity of Figure at present established

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* "Long," and "Short Measure," are Terms the Author has adapted to regulate the Length of Strains as applying to Country Dance Music. Their Length and Uses will be found under their respective Heads; and a fuller Description, not only of these, but of all the different Measures to which Country Dances have been composed, will be given in "The Complete System of English Country Dancing.

is adhered to, eight Bars *Long Measure* is the greatest Length to which any *Strain* can with propriety be extended, as *Long Figures* require no more. Some *Strains*, as I have mentioned before, contain sixteen Bars, *Long Measure*, without a Division as the "*Caledonian Laddie*," for instance, which of course require Two *Long Figures*; I have therefore placed a Bar with single Dot, shewing the Dancer the middle of the *Strain*, to shew the quantity of Figure necessary to be performed in the first eight Bars, so dividing it for the Convenience of the Dancer, as if it were two *Strains* of eight Bars each. I have equally taken the precaution in *Short Measure*, when a *Strain*, consists of sixteen Bars, and where I consider the Dancer requires a Guide, as much as in the foregoing instance in *Long Measure*.

Single and Double Figures.

These depend invariably on the Measure of the respective Airs to which they are danced, *single Figures* being only performed to *Short Measure repeated*, or to *Strains* of *Long Measure* not repeated; because they each contain the smallest portion of *Figure* that can possibly be selected in one portion, or (according to the usual term) set to the Tune. To constitute what is termed a *Double Figure*, several *Figures* must be placed together, equal to twice the quantity requisite for a *Single Figure*; and the Music, to admit of a *Double Figure*, must be

repeated in *Long Measure,* or played twice straight through; and in *Short Measure,* will require to be played twice through with repeats, as may be seen by the Examples which are given under the head of Long and Short Measure.

Short Measure.

A strain of Short Measure usually contains four Bars common Time, or eight Bars of $\frac{2}{4}$ or French common Time repeated, although there are instances where Music, being fantastically wrote,* as in "Yeo, Yeo," and some others, may contain eight Bars *Common Time;* but this is a

* It must be remarked, that many Tunes that should be written in common time, are frequently written in $\frac{2}{4}$ through the silly fancy of some, whose motives it is difficult to guess at; except it be, the satisfaction they derive, from turning quavers into semiquavers, and making two strokes where one would serve. This foolish propensity, where it takes root, will infallibly produce Tunes, that will require the same quantity of Figures as Tunes of the same number of bars in *Long Measure,* as the substitution of semiquavers cannot alter the time. "Del Caros Hornpipe," for instance, may be written in $\frac{2}{4}$ by making the quavers semiquavers; in which case four Bars in $\frac{2}{4}$ will be equal in point of duration to the same number of bars written in common time, as they now stand. It may also be written in $\frac{2}{4}$ by only running a bar through the middle of each bar as it now stands, which would then make eight bars $\frac{2}{4}$, equal to four bars in *Common Time,* as already specified. It might also be written, equally ridiculous, by making the quavers crotchets, which would make *Eight Bars Common Time.*

Circumstance that does not frequently happen. The best way is, to adopt a Medium by means of some familiar Airs being laid down as a standing rule to regulate the rest by (Del Caros Hornpipe, for example,) which although it may be variously written, in Eight Bars $\frac{2}{4}$, in four Bars, or even Two Bars, Common Time, according to fancy, yet contains a definite Length in its *Strains*, which cannot well be mistaken, and which will effectually serve to mark the true Length of what is really Short Measure, in *Common Time*.*

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and possibly in sixteen bars $\frac{2}{4}$, by running a bar through the middle of each of the said eight bars: in short, there is no knowing where folly may stop, and therefore the only safe method is the one already recommended: namely, to select a standard Air as a specimen of *Short Measure*, to regulate the rest by; which must as a Dance consume a certain portion of time in playing, let it be written which way it will. The necessity of this caution is evident to guide those, who wish to form their own Figures, and prevent their supposing, that eight bars in $\frac{2}{4}$ are always equal to only four bars in common time; thus, "Laura and Lenza," although only eight Bars in $\frac{2}{4}$, is equal to eight Bars common Time, and might as well have been written in *Common Time:* in fact, it is not *Short*, but *Long Measure;* "Parisot's Hornpipe" is the same. The "Corsair Hornpipe" is written both ways by different people; and is equally *Long Measure*, whether it is written in $\frac{2}{4}$ or in common time.

* There are some Tunes, both in *common* and *tripple time*, Short Measure, as well as in Long Measure, where, for the sake of variety, the last *Strain* is lengthened to double

Short Measure in Triple Time, consists of Four Bars in $\frac{9}{8}$, $\frac{6}{8}$, $\frac{3}{4}$, or Eight Bars $\frac{3}{8}$ Time (the two last mentioned Times $\frac{3}{4}$ and $\frac{3}{8}$ are now but seldom used for Country Dances, being better adapted for Waltzes and Minuets): to which may be added the same number of Bars in $\frac{9}{4}$, $\frac{6}{4}$, or $\frac{3}{2}$; but these are only Repetitions of the foregoing Times, according to the old System of using Crotchets, instead of Quavers, and are now seldom used. Two Bars of $\frac{12}{8}$ would also make a *Strain Short Measure;* but there is not an instance within the Author's Knowledge where it occurs.

Long Measure.

A *Strain* of *Long Measure,* consists of eight Bars common Time, of which "Fisher's Hornpipe" may stand as an Example, each *Strain* of which *unrepeated* is a *Strain of Long Measure.* In triple Time, eight Bars in $\frac{9}{8}$, $\frac{6}{8}$ and $\frac{3}{4}$, and of course in $\frac{9}{4}$, $\frac{6}{4}$, and $\frac{3}{2}$ form also a *Strain of Long Measure;* to these may be added, four Bars of $\frac{12}{8}$, which sometimes occur.

Single Figures to Short Measure.

It has been already remarked, that single figures can only be performed to Short Measure

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the number of bars; but this, although it carries with it the appearance of *Long Measure,* is, in reality, only equivalent to *two Strains* of *Short Measure,* and as such, is never repeated—see the article under the Head of "Strains or Parts," Page xi.

repeated, or *Long Measure* unrepeated, both of which are already explained. Nothing therefore remains, but to lay down an example or two, for the Benefit of those who may not thoroughly comprehend what has been stated. In "the Caledonian Rant," which, is *Two Strains, Short Measure,* in *Common Time repeated,* there will be *four Short Figures,* as swing with right hands round the second Couple ⊢ * Allemande ⊢ lead through the Bottom ⊢ and right and left with the top Couple ⊢

In "La Bouquette", which consists of two Strains of *French Common Time* or $\frac{2}{4}$ *repeated;* there will be likewise *Four Short Figures,* as in the foregoing time, which, though differently marked, will be exactly the same, as cross over one Couple ⊢ half Figure round the third Couple ⊢ Hands four round at Bottom ⊢ and half Pousette ⊢ †

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* The Editor has not throughout this Work marked the division with a single dot as in *Long Measure* (but whenever the *Strains* are *repeated,* has only placed a bar with two dots at the end of the *repeat,* instead of a bar with a single dot every time the *Strain* is played through) and has only done it here, to render it more conspicuous to the Dancer. He has, however, when *Da Capo* occurs in *Short Measure,* divided the Figure, by placing a bar with a single dot at the end of the *Strain,* besides that which would naturally appear at the end of the *Capo;* because it cannot be considered (like the first, a *Strain repeated,* being really *two different Strains*—in placing the dots to divide these *Strains,* they are always placed at the top of the bar; those to all others, whether in *Long or Short Measure,* are always placed under the Bar.

† The following *Short* and *Half Figures* will take but half

Double Figures to Short Measure.

When these Tunes are played twice through with repeats, Double Figures may be set to them in place of single ones, as in the above instances: thus, to a Tune of Two *Strains* repeated, Short Measure, as "the Review"—Hey on your own Sides ⁝: Promenade three Couple ⁝: whole Poussette ⁝: and Swing Corners ⁝: A greater variety of Examples would be useless, as triple Time is so well known and so clearly defined in itself, that no Mistake can well happen in that; and therefore only this Rule need be added, namely, that every Country Dance will contain as many Long Figures, and twice as many Short Figures, as there are *Strains* in the Music; provided the *Strains* are of the proper length adapted to Country Dancing.*

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a *Strain* of Music in *Long*, or a whole *Strain* in *Short*, *Measure*.

Allemande.
Right and Left.
Lead down the Middle up again.
Turn your Partner.
Half Poussette or Draw.
Half Figure at Top.
Half Figure at Bottom.
Chace round one Couple.
Chain Figure four round.
Half Figure on your own Sides.
Half Figure at Top.
Half Figure from contrary Sides.
Swing round your Partner.
Half Figure at Bottom.
Pass round the Top.
Lead through the Top.
Lead through the Bottom.
Pass round the Bottom.
Hands three round on Ladies' Side.
Hands three round on Gentlemen's Side.

* A further elucidation of Long and Short Figures, and the method of adapting them to the Time, will be found in the Analysis of Country Dancing (Third Edition) and will shortly be republished in the Complete System of English Country Dancing.

To constitute a *Double Figure*, in *Long Measure*, the Tune must either be played *twice through*, or each *Strain repeated*. "The Dorsetshire Horn-pipe," *Double Figure*, will take Four Long Figures, thus: Hey contrary Sides ⊤ Hey on your own Sides ⊤ whole Pousette ⊤ and set contrary Corners ⊤ this is *once* with the *Strains repeated*; and were it played *twice through* without the *Strains* being repeated, it is obvious the *Figure* would be the same.

Da Capo.

Da Capo, when it occurs, signifies, that the Tune to which it is attached ends with the *First Strain*; and the Epithet is merely introduced, to save the trouble of writing the first *Strain* over again: thus, an *Air* of *two Strains*, *Long Measure*, with Da Capo attached to it, really consists of *three Strains*; a Tune of three is equal to four, &c. &c. In *Short Measure*, it seldom makes any Difference to the *length of the Tune*, as the first *Strain* is usually played twice, the second *Strain once*, and then the *Capo* or first *Strain*, which together make but four short *Strains*, which would be so without the Capo, as in that case the second *Strain* would necessarily be repeated.

Time of Playing the Dances.

The various terms of Allegro, Allegretto, Moderato, Andante, &c. are absolutely necessary, according to the present System, to distinguish the

proper Time in which every *Dance* should be played. Formerly, before the introduction of Steps, it was customary to play every *Air*, whatever might be its Character, in one time: namely, with the *utmost Rapidity*; because the *Dancers* were at a loss what to do, either with their Feet or themselves, if they were not in *perpetual Motion*. But, since Dancing has become a Science, various *Steps* have been introduced, with a view to display the Skill of the Dancer; and as these require more *Time to perform them* with Elegance, it follows of course, that the Time in which they ought to be played will be considerably slower than before their Invention. STRATHSPEYS, from the nature of their Steps, will be uniformly *Andante;* REELS will be quicker; and consequently *Allegro;* and Airs in $\frac{6}{8}$, having similar Steps to those in *common Time*, will naturally be slower, or MODERATO, owing to their having but six Quavers in a Bar, instead of eight; $\frac{9}{8}$ has one Quaver more, and is consequently *Allegro*. However, as this is what is by Dancers technically called Irish Time, Irish Steps are usually adapted to it, which require more time in their Execution. For further Remarks on this Measure of time, see Preface, page iv.

Directions to Dancers.

The Reader will be pleased to observe, that all the *Figures* in this Work are carefully set to their *respective Tunes:* should any mistake therefore occur, if the Dancer be correct in his Time, it may

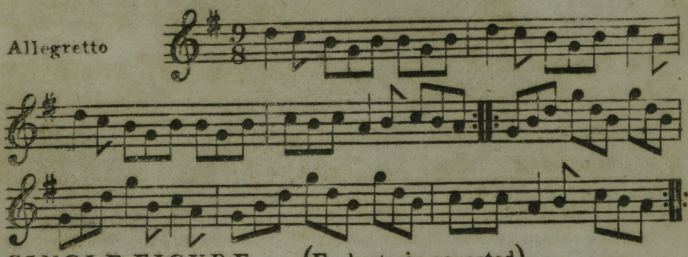
be safely attributed to the fault of the *Musician;* some of whom are so careless, or so ignorant of what they are doing, as to play an Air with all the rapidity they are capable, although it may only be an *Allegro,* or even an *Andante.* The Dancer, however, must likewise be careful that the Error is not his own, to which end it is necessary, when he *calls a dance,* to explain to the Musician, whether it be a *Single or a Double Figure,* and Direct him to play it as it is *marked,* otherwise he might (not knowing the consequence) play it by ear, as he had picked it up in some Assembly, where there was neither Order nor Regularity either in the *Dancers* or the *Musicians.* The Author cannot answer for the *Errors* of others; and should the Propriety of any Figure be disputed, he will be always ready to *explain* it to the Satisfaction of any Applicant.

Directions to Musicians.

The Musicians are particularly requested, when they play a Dance from this Book, to observe, whether the Strains, or any part of them, should be repeated, and to play them accordingly; otherwise the various Figures set to them will not answer the Music, and the Blame will certainly fall on the Composer of the Figures; though in Reality it is caused through the neglect or oversight of the Musicians.

DROPS OF BRANDY + (Irish)

Allegretto



SINGLE FIGURE (Each strain repeated)

Set & change sides with 2d. Cu: set & back again ⊢ lead down the middle up again ⊣ & right & left with the top couple ⊢

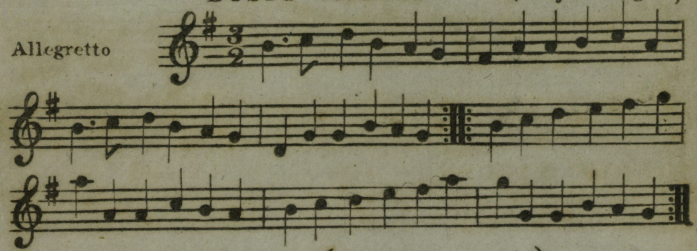
OR THUS Cast off 2 Cu: & back again ⊢ swing with right hands round the 2d. Cu: ⊢

Note + this & the 22 following Nominal Tunes are collected together for the convenience of dancers, to all or any of them Irish steps may be applied either in country dancing or reels.

Note ⊣ The dancer is once more particularly requested to observe that "lead down the middle & up again" is a short figure & must be performed in half a strain or four bars of music in long measure or a strain of short for further remarks see dissertation Page 213

DUSTY MILLER (Very Old English)

Allegretto



SINGLE FIGURE (Each strain repeated)

Set & hands across with 2d. Cu: set & back again ⊢ lead down the middle up again & half poussette with top Cu: ⊢

OR THUS The 1st. lady crosses between the 2d. & 3d. gentn. the 1st. gent. crosses between the 2d & 3d ladies set back to back turn & set ⊢ half figure round the bottom Cu: & right & left with the top Cu: ⊢

OR THUS Set & half right & left with 2d. Cu: set & back again ⊢ lead down the middle up again & hands four round with top Cu: ⊢

HYP DOCTOR (Irish)

Allegretto



DOUBLE FIGURE (Tune played twice thro' with repeats)

Set & hands across set & back again promenade 3 Cu: whole pous sette & set contrary corners

SINGLE FIGURE (Each strain repeated)

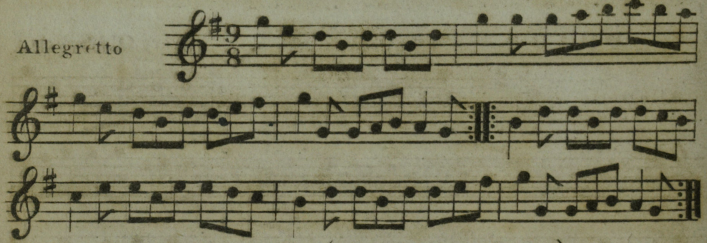
Cast off 2 Cu: & back again swing with right hands round 2d Cu: & allemande

OR THUS Set & change sides with 2d Cu: set & back again lead down the middle up again & right & left

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ANDREW CAREY (Irish)

Allegretto



SINGLE FIGURE (Each strain repeated)

Set & hands across quite round with 2d Cu: set & back again lead down the middle up again & set to the top Cu:

OR THUS Cast off 2 Cu: & back again & whole poussette

DOUBLE FIGURE (Tune played twice thro with repeats)

The 1st lady lead down the 2d gent: the 1st gent leads down the 2d lady lead your partner down the middle & up again right & left with the top Cu: set contrary corners & swing corners

THE MALTMAN COMES ON MONDAY (Very Old Scotch)

Allegretto



SINGLE FIGURE (Each strain repeated)
Set & hands across with 2d Cu: set & back again lead down the middle up again & set to the top Cu:

OR THUS Cast off 2 Cu: & back again & whole poussette

OR THUS Set & half right & left with 2d Cu: set & back again lead down the mid: up again & chain figure 4 round with top Cu:

WOO'D & MARRIED & A' (Very Old Scotch)

Allegretto



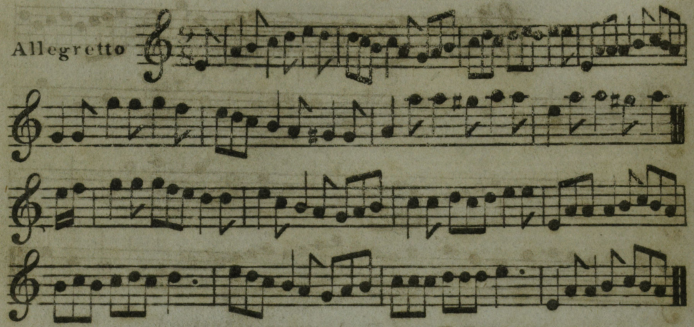
SINGLE FIGURE (Each strain repeated)
Swing with right hands (round the 2d Cu:) then with left & set contrary corners

OR THUS Set & change sides with 2d Cu: set & back again lead down the middle up again & allemande

DOUBLE FIGURE (Tune played twice thro' with repeats)
Hands 6 quite round & back again promenade 3 Cu: whole poussette & set 3 across & set 3 in your places

MAGIE'S TOUCH (very old Scotch)

Allegretto



SINGLE FIGURE (Tune played strait through)

The 1st lady leads down the 2d gent: the 1st gent: leads down the 2d lady ⟷ lead down the middle & up with your partner & right & left ⟷

OR THUS Set & hands across with 2d Cu: set & back again ⟷ lead down the middle up again & set to the top Cu: ⟷

DOUBLE FIGURE (Tune played twice through)

Promenade 3 Cu: ⟷ whole poussette ⟷ set contrary corners ⟷ hands four round at bottom & allemande ⟷

THE GRINDER (Irish)

Allegretto



SINGLE FIGURE (Each strain repeated)

The 1st Cu: cast off at the same time the 3rd Cu: set & lead up then the 3d Cu: cast off & the 1st Cu: set & lead up ⟷ & whole pouss.e ⟷

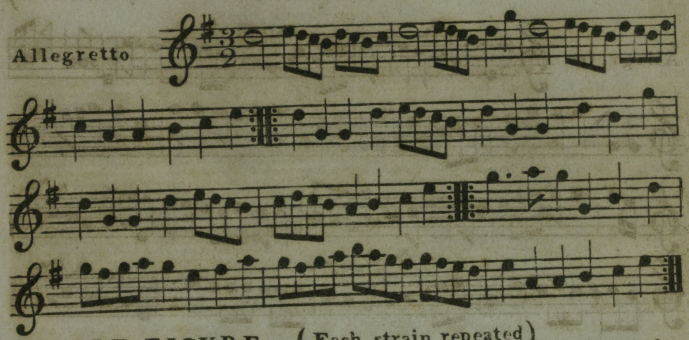
OR THUS Set & change sides with 2d Cu: set & back again ⟷ lead down the middle up again & right & left ⟷

DOUBLE FIGURE (Tune played twice thro' with repeats)

Swing with right hands (round 2d Cu:) then with left ⟷ set contrary corners ⟷ swing cor.s ⟷ lead thro' the bottom & half pouss: with top Cu:

BERWICK JOHNNEY (Scotch)

Allegretto



SINGLE FIGURE (Each strain repeated)
Cast off 2 Cu: & back again set & change sides with 2d Cu: & back again lead down the middle up again & right & left

OR THUS Set & hands across with the 2d Cu: set & back again lead down the middle up again & set to the top Cu & swing corners

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OLD DROPS OF BRANDY (Old English)

Allegretto



SINGLE FIGURE (Each strain repeated)
Set & change sides with 2d Cu: set & back again lead down the middle up again & right & left with the top Cu:

DOUBLE FIGURE (Tune played twice thro' with repeats)
Cast off 2 Cu: & back again set & half right & left with 2d Cu: set & back again lead down the middle up again set to the top Cu: & swing corners

THE BLYTHSOME BRIDAL (Old Scotch)

Allegretto



SINGLE FIGURE (Each strain repeated)
Set & change places with 2d Cu: & back again lead down the middle up again & right & left

OR THUS The 1st lady turn the 2d gent: the 1st gent: turn the 2d lady & whole poussette

DOUBLE FIGURE (Tune played twice thro with repeats)
Hands 3 round on the ladies side hands 3 round on the gentlemans side promenade 3 Cu: whole poussette & set contrary corners

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CAMSTRODENS RANT (Old Irish)

Allegro



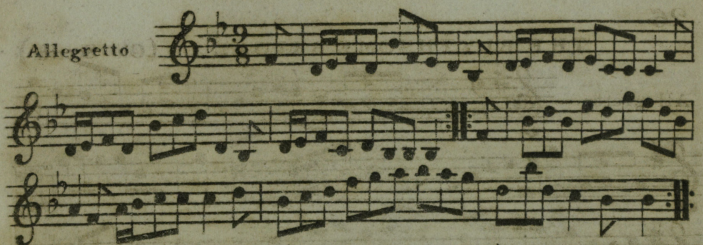
DOUBLE FIGURE (Tune played twice thro with repeats)
Set & half right & left with the 2d Cu: set & back again lead downthe middle up again allemand swing corners & hands 6 quite round & back again

SINGLE FIGURE (Each strain repeated)
Cast of 2 Cu: & back again swing with right hands round 2d Cu: then with left

OR THUS Hands 3 round on the ladies side hands 3 round on the gentlemans side lead down the middle up again & set to the top Cu:

DROWN DROWTH (Scotch)

Allegretto



SINGLE FIGURE (Each strain repeated)
Set & hands across quite round & back again ⌐¬ lead down the middle up again & right & left ⌐¬

OR THUS The 1st lady lead down the 2d gent: the 1st gent leads down the 2d lady ⌐¬ lead your partner down the middle up again & allemande ⌐¬

DOUBLE FIGURE (Tune played twice thro' with repeats)
Set & half right & left with 2d Cu: set & back again ⌐¬ whole poussette ⌐¬ set 3 across set 3 in your places ⌐¬ & hands 6 completely round ⌐¬

THE IRISH HOP PICKERS (Irish)

Allegretto



SINGLE FIGURE (Each strain repeated)
Set & change sides with 2d Cu: set & back again ⌐¬ lead down the middle up again & right & left ⌐¬

OR THUS Promenade 3 Cu: ⌐¬ & whole poussette ⌐¬

DOUBLE FIGURE (Tune played twice thro' with repeats)
Cast off 2 Cu: & back again ⌐¬ set & change places with 2d Cu: set & back again ⌐¬ lead down the middle up again & allemande ⌐¬ & set contrary corners ⌐¬

LIMERICK JIGG (Irish)

Allegretto



SINGLE FIGURE (Each strain repeated)

Hands 3 round on the ladies side, hands 3 round on the gentlemans side :‖: lead down the middle up again & right & left :‖:

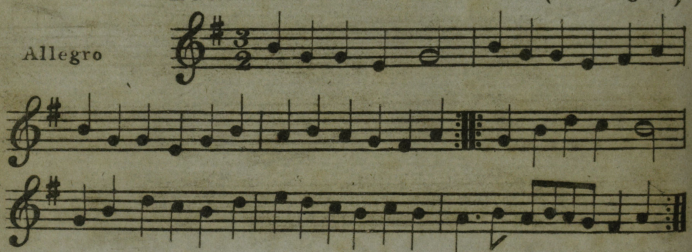
OR THUS Set & change sides with 2d. Cu: set & back again :‖: lead down the middle up again & set to the top Cu: :‖:

DOUBLE FIGURE (Tune played twice thro' with repeats)

Cast off 2 Cu: & back again :‖: swing with right hands (round 2d. Couple) then with left :‖: set contrary-corners :‖: lead thro' the bottom & half poussette with top Cu: :‖:

BOBBING JOAN – or LOVE and WHISKEY. (Old English)

Allegro



SINGLE FIGURE (Each strain repeated)

Set & hands across with 2d. Cu: set & back again :‖: lead down the middle up again & right & left :‖:

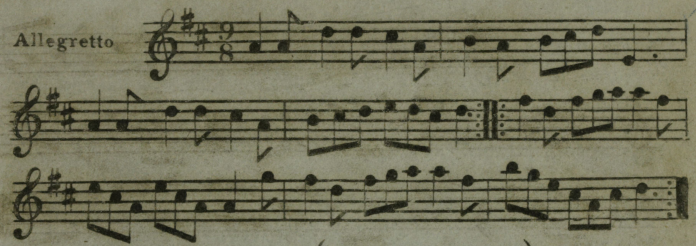
OR THUS Swing with right hands (round 2d. Cu:) then with left :‖: & set 3 across & set 3 in your places :‖:

DOUBLE FIGURE (Tune played twice thro with repeats)

Cast off 2 Cu: & back again :‖: set & half right & left with 2d. Cu: set & back again :‖: whole poussette :‖: chain figure four round at bottom & allemande :‖:

LADY CAWDOR (Irish)

Allegretto



SINGLE FIGURE (Each strain repeated)

Hands 3 round on the ladies side hands 3 round on the gent^ns side lead down the middle up again & set to the top Cu: .

OR THUS The lady crosses & sets with the 2^d & 3^d gent^n at the same time the gent: crosses & sets with the 2^d & 3^d ladies turn & set to partners half figure at bottom & right & left with top Cu: .

DOUBLE FIGURE (Tune played twice thro' with repeats)

Set & change sides with the 2^d Cu: & back again promenade 3 Cu: whole poussette & turn corners .

RAKES OF KILKENNY (Irish)

Allegretto



SINGLE FIGURE (Each strain repeated)

Cast off 2 Cu: & back again swing with right hands round 2^d Cu: & allemande .

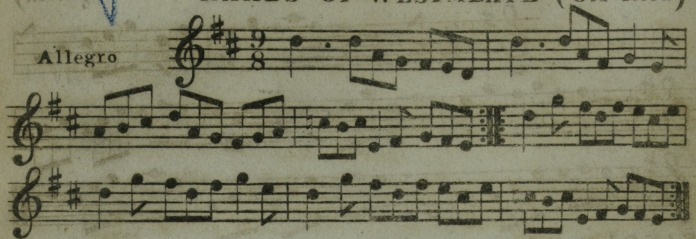
OR THUS Set & hands across quite round with 2^d Cu: set & back again lead down the middle up again & set to the top Cu: .

DOUBLE FIGURE (Tune played twice thro with repeats)

Set & change sides with 2^d Cu: set & back again promenade 3 Cu: whole poussette & swing corners .

RAKES OF WESTMEATH (Old Irish)

Allegro



SINGLE FIGURE (Each strain repeated)

Cast off 2 Cu: & back again :‖: lead down the middle up again and right & left :‖:

OR THUS Hands 3 round on the ladies side hands 3 round on the gentlemans side :‖: lead down the middle up again & set to the top Cu: :‖:

DOUBLE FIGURE (Tune played twice thro' with repeats)

Set & change places with the 2d Cu: set & back again :‖: promenade 3 Cu: :‖: whole poussette :‖: & hands 6 quite round & back :‖:

RIDE A MILE (Irish)

Allegretto



SINGLE FIGURE (Each strain repeated)

Set & change sides with the 2d Cu: set & back again :‖: & whole poussette :‖:

OR THUS Cast off 2 Cu: & back again :‖: swing with right hands round the 2d Cu: & then with left :‖:

DOUBLE FIGURE (Tune played twice thro' with repeats)

Promenade 3 Cu: :‖: whole poussette :‖: set contrary corners :‖: lead thro' the bottom & chain figure four round with top Cu: :‖:

PHILIP Mc CUE (Irish)

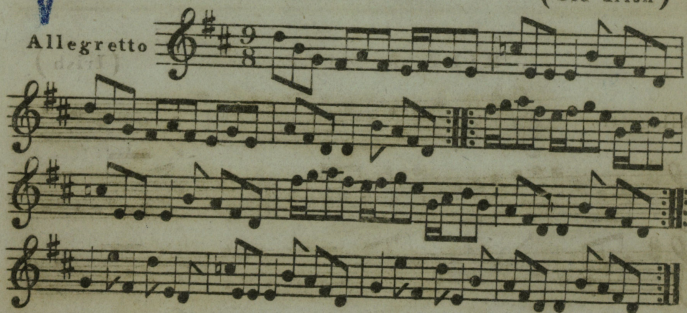


SINGLE FIGURE (Each strain repeated)
Hands 3 round on the ladies side hands 3 round on the gent: side |: lead down the middle up again & set to the top Cu: :|

OR THUS Set & hands across quite round with 2d Cu: set & back again |: & whole poussette :|

DOUBLE FIGURE (Tune played twice thro with repeats)
Swing with right hands round 2d Cu: then with left |: set 3 across set 3 in your places :| swing corners |: lead thro' the bottom & right & left at top :|

SHUFFLE & CUT (Old Irish)



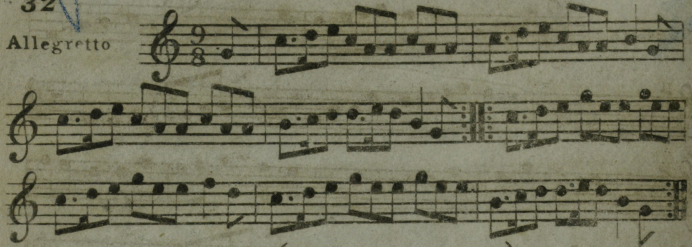
SINGLE FIGURE (Each strain repeated)
The 1st lady leads down the 2d gent: the 1st gent lead down the 2d lady |: lead down the middle with your partr: allemande :| and set contrary corners |:

OR THUS Cast off 2 Cu: & back again |: set & change sides with 2d Cu: set & back again |: & whole poussette :|

DOUBLE FIGURE Tune played twice thro with repeats
Set & hands across quite round with 2d Cu: set & back again |: promenade 3 Cu: :| swing with right hands round 2d Cu: then with left |: set 3 across set 3 in your places :| whole figure contrary corners |: & hands 6 round & back again :|

MAD MOLL (Old English)

Allegretto



SINGLE FIGURE (Each strain repeated)
Swing with right hands (round 2d Cu:) then with left ⁚ & set contrary corners ⁚

OR THUS The 3 ladies join hands & the 3 gentn join hands set & lead thro' set & back again ⁚ lead down the middle up again & right & left with top Cu: ⁚

DOBLE FIGURE (Tune played twice thro with repeats)
Set & half right & left with 2d Cu: set & back again ⁚ promenade 3 Cu: ⁚ whole poussette ⁚ & turn corners ⁚

A MAN'S A MAN FORA' THAT (Scotch)

Allegro



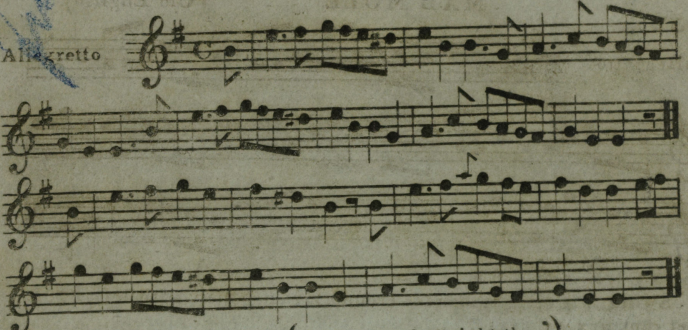
SINGLE FIGURE (Each strain repeated)
Hands 3 round on the ladies side hands 3 round on the gentns side ⁚ lead down the middle up again & allemande ⁚

OR THUS set & change places with 2d Cu: set & back again ⁚ & whole poussette ⁚

DOUBLE FIGURE (Tune played twice thro with repeats)
Set & hands across quite round with 2d Cu: set & back again ⁚ lead down the middle up again set to the top Cu: ⁚ swing corners ⁚ chain figure four round with top Cu: & turn your partner ⁚

MY ONLY JOE & DEARY O (Scotch)

Allegretto



SINGLE FIGURE (Tune played straight thro')

Hey on your own sides ‥ lead down the middle up again & allemande ‥

OR THUS Swing with right hands round 2d Cu: right & left with 3d Cu: ‥ lead thro the top & turn your partner ‥

DOUBLE FIGURE (Each strain repeated)

The 3 ladies lead round the 3 gentn ‥ the 3 gentn lead round the 3 ladies ‥ promenade 3 Cu: ‥ & whole poussette ‥

I'M O'ER YOUNG TO MARRY YET (Old Scotch)

Allegretto



SINGLE FIGURE (Each strain repeated)

Set & change sides with 2d Cu: set & back again ‥ lead down the middle up again & allemand ‥

OR THUS Cast off 2 Cu: & back again ‥ swing round 2d Cu: with right hands & right & left with the 3d Cu:

DOUBLE FIGURE (Tune playd twice thro' with repeats)

Set & change places with 2d Cu: set & back again ‥ promenade 3 Cu: ‥ whole poussette ‥ & whole figure contrary corners ‥ *

* Note this & every other new figure together with all the figures mentioned in this work will be found clearly explained by Diagrams in the compleat system of English Country Dancing which will shortly appear.

LOCH EROCH SIDE (Scotch)

Allegro



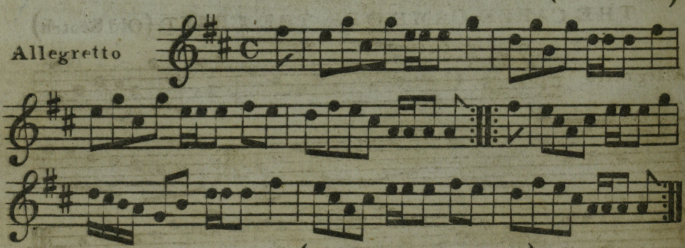
SINGLE FIGURE (1st strain repeated, 2d played strait thro') The 1st lady lead down the 2d gent: the 1st gent: lead down the 2d lady :|: lead down the middle with your partner up again & set to the top Cu: :|:

OR THUS The 1st lady turn the 2d gent: the 1st gent: turn the 2d lady :|: lead down the middle up again & right & left with the top Cu: :|:

DOUBLE FIGURE (Tune played twice thro as marked) Set & half right & left with 2d Cu: set & back again :|: whole pous-sette :|: whole figure contrary corners :|: lead through the bottom and allemande :|:

JUSH OF PERTH (Old Scotch)

Allegretto

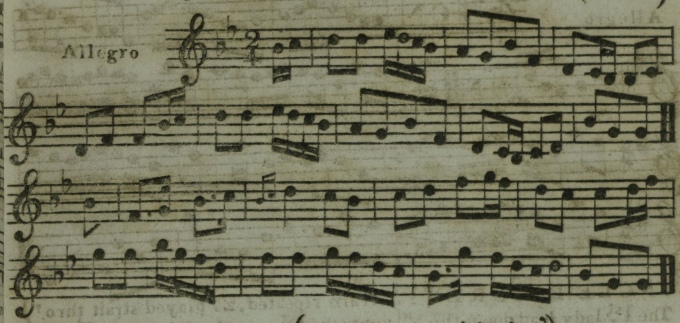


SINGLE FIGURE (Each strain repeated) Set & hands across with 2d Cu: set & back again :|: and whole pous-sette :|:

OR THUS Cast off 2 Cu: & back again :|: swing with right hands (round 2d Cu:) then with left :|:

DOUBLE FIGURE (Tune played twice thro' with repeats) Set & half right & left with 2d Cu: set & back again :|: promenade 3 Cu: :|: lead down the mid: up again allemande :|: & swing corners :|:

JOHNNY'S GREY BREEKS (Scotch)



SINGLE FIGURE (Tune played straight thro')
Whole figure at top 𝄆 lead down the middle up again and alle-mande 𝄇

OR THUS Chain figure 6 round 𝄆 lead down the middle up again & right & left 𝄇

DOUBLE FIGURE (Each strain repeated)
Hey contrary sides 𝄆 Hey on your own sides 𝄇 cross over one Cu: half figure round the 3d Cu: 𝄆 & set contrary corners 𝄇

THE CARLE CAME O'ER THE CRAFT (Old Scotch)



SINGLE FIGURE (Each strain repeat)
Set & change sides with 2d Cu: set & back again 𝄇 swing with right hands round 2d Cu: & allemande 𝄇

OR THUS The 1st lady meets & turns the 2d gent: the 1st gent: meets & turns the 2d lady 𝄆 lead down the middle up again & set to the top Cu: 𝄇

DOUBLE FIGURE (Tune played twice thro' with repeats)
Hands 6 round & back 𝄇 promenade 3 Cu: 𝄆 𝄇 whole poussette 𝄆 𝄇 & the double triangle 𝄇

CAMERON GOT HIS WIFE AGAIN (Old Scotch)



SINGLE FIGURE (Each strain repeated)

Set & change sides with 2d Cu: set & back again lead down the middle up again & right & left

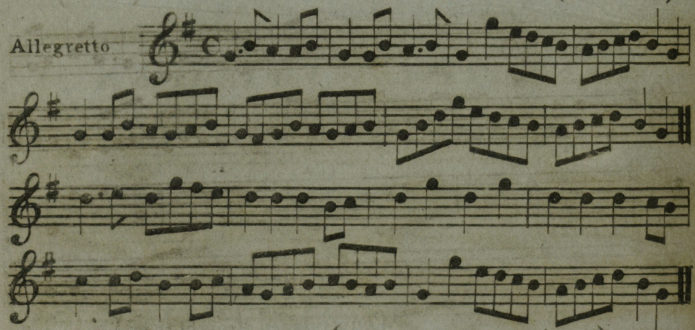
OR THUS Set & change places with 2d Cu: lead thro' the bottom Cu: & swing corners

DOUBLE FIGURE (Tune played twice thro' with repeats)

Hey on your own sides hands 3 round on the ladies side hands 3 round on the gent.ns side whole poussette & set contrary corners

---

HIGHLAND LADDIE* (Old Scotch)



SINGLE FIGURE (Tune played straight thro')

Set & hands across with 2d Cu: set & back again lead down the middle up again & right & left

OR THUS Hands 3 round on the ladies side & the 2d lady passes under to her place hands 3 round on the gent: side & the 2d gent: passes under to his place & whole poussette

DOUBLE FIGURE (Each strain repeated)

Cast off 2 Cu: & back again promenade 3 Cu: lead down the middle up again allemande & the double triangle

* Note there is another Highland Laddie but it could not be admitted into this coll.n as it savours too much on the song style to be useful as a coun.y dance

THE HAUGHS OF CROMDALE (Scotch)

Allegretto



SINGLE FIGURE (Each strain repeated)

Hands 3 round on the ladies side hands 3 round on the gent: side :‖: lead down the middle up again & set to the top Cu: :‖:

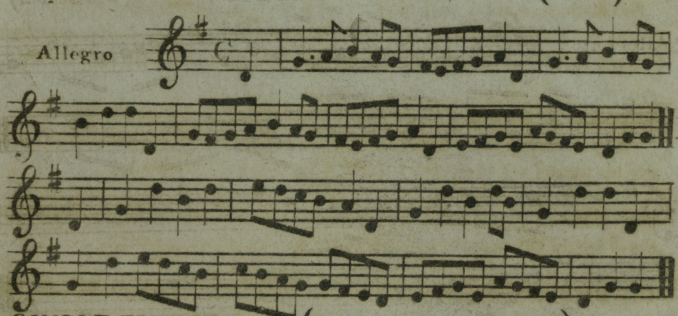
OR THUS The 1st lady meets & turns the 2d gent: the 1st gent: meets & turns the 2d lady :‖: lead down the middle up again & allemande :‖:

DOUBLE FIGURE (Tune played twice thro' with repeats)

Set & change sides with 2d Cu: set & back again :‖: 1st lady meets and turns the 3d gent: the 1st gent: meets & turns the 3d lady :‖: promenade 3 Cu: :‖: & whole poussette :‖:

CORN RIGGS * (Scotch)

Allegro



SINGLE FIGURE (Tune played straight thro')

The 3 gent: turn the 3 ladies right & left at top :‖: lead down the middle up again & allemande :‖:

OR THUS Set & hands across quite round with 2d Cu: set & back again :‖: lead down the middle up again & set to the top Cu: :‖:

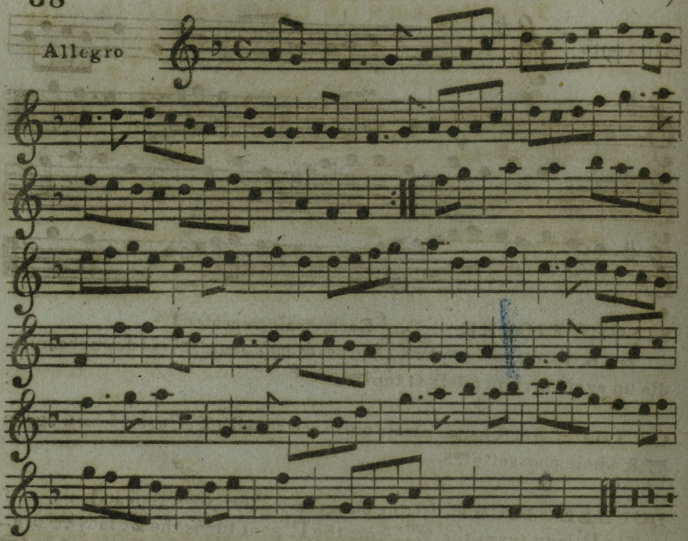
DOUBLE FIGURE (Each strain repeated)

Set & half right & left with 2d Cu: set & back again :‖: promenade 3 Cu: :‖: whole poussette :‖: & set 3 across & set 3 in your places :‖:

* This tune tho a very popular Country Dance is frequently used as a Hornpipe to which Class it properly belongs

✱ CALEDONIAN LADDIE (Scotch)

Allegro



SINGLE FIGURE

Set & change sides with 2d Cu: set & back again ⊢ swing with right hands round 2d Cu: then with left ⊢ lead down the middle up again set to top Cu: ⊢ lead thro the bottom & chain figure 6 round with top Cu: ⊢

SINGLE FIGURE (1st strain repeated 2d played straight thro')

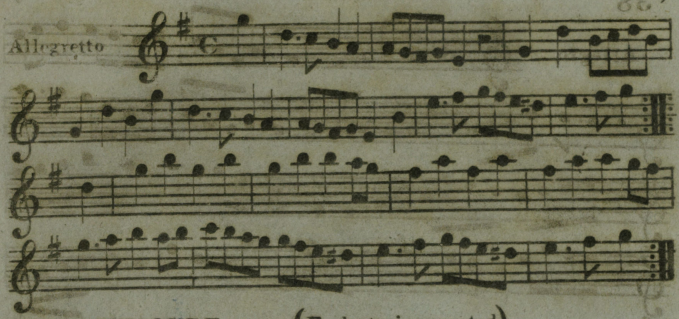
Hey contrary sides ⊢ Hey on your own sides ⊢ lead down the middle up again set to the top Cu: ⊢ & swing corners ⊢

OR THUS The 3 ladys lead round the 3 gent: ⊢ the 3 gent: lead round the 3 ladies ⊢ promenade 3 Cu: ⊢ & whole poussette ⊢

OR THUS Set & half right & left with 2d Cu: set & back again ⊢ lead down the middle up again righ & left at top ⊢ set contrary corners and hands 6 round at top & back again ⊢

✱ As the 2d strain of this tune is of an Unusual length (as mentioned in the Introduction) a figure bar is placed shewing the dancer how much figure should be performed to each of the 8 Bars of the Music thereby dividing the strain of 16 Bars into 2 of 8 Bars each for the More Correct performance of the figure to the music.

DAINTY DAVY (Old Scotch)



SINGLE FIGURE (Each strain repeated)

Set & change sides with 2d. Cu: set & back again ⟷ lead down the middle up again & right & left at top ⟷

OR THUS Set & hands across quite round with 2d. Cu: set & back again ⟷ & whole poussette ⟷

DOUBLE FIGURE (Tune played twice thro' with repeats)

The 1st. lady turns the 2d. Gent: the 1st. gent turns the 2d. lady ⟷ promenade 3 Cu: ⟷ set 3 across set 3 in your placed ⟷ & the double triangle ⟷

WHITE COCKADE (Scotch)



SINGLE FIGURE (Each strain repeated)

Hands 3 round on the ladies side & the 2d. lady passes under to her place hands 3 round on the gents: side & the 2d. gent: passes under to his place ⟷ & whole poussette ⟷

OR THUS Cast off 2 Cu: & back again ⟷ & whole poussette ⟷

DOUBLE FIGURE (Tune played twice thro' with repeats)

Set & half right & left with 2d. Cu: set & back again ⟷ swing with right hands round 2 Cu: ⟷ cross over 1 Cu: & half figure round the top Cu: ⟷ & set contrary corners ⟷

DUMBARTON DRUMS (Old Scotch)



SINGLE FIGURE (Tune played straight thro')

Hey on your own sides, lead down the middle up again & set to top Cu:

OR THUS Set & change sides with 2d Cu: set & back again, lead down the middle up again & right & left with the top Cu:

DOUBLE FIGURE (Each strain repeated)

The 3 ladies lead round the 3 gent:, the 3 gent: lead round the 3 ladies, lead down the middle up again allemande, & set 3 across & set 3 in your places

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SAW YE JOHNNY COMING (Old Scotch)



SINGLE FIGURE (Each strain repeated)

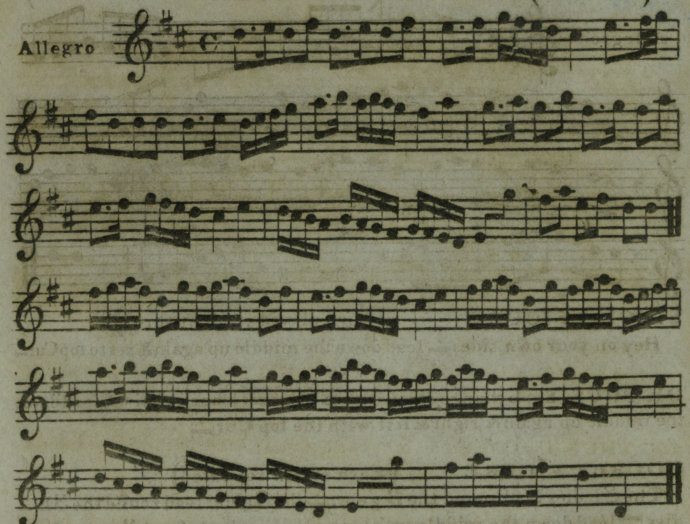
Set & hands across with 2d Cu: set & back again, lead down the middle up again & right & left with the top Cu:

DOUBLE FIGURE (Tune played twice thro' with repeats)

Promenade 3 Cu:, whole poussette, set contrary corners, & swing corners

MAGGIE LAWDER (Old Scotch)

Allegro



SINGLE FIGURE

Hands 3 round on the ladies side hands 3 round on the gent^{s} side ; lead down the middle up again & allemande .

SINGLE FIGURE (Tune played straight thro$^{'}$)

The 1st lady leads down the 2^{d} gent: the 1st gent: leads down the 2^{d} lady ; lead down the middle with your partner up again & set to the top Cu: .

OR THUS Set & hands across quite round with 2^{d} Cu: set & back again ; lead down the middle up again & right & left with the top Cu: .

DOUBLE FIGURE (Each strain repeated)

Swing with right hands round 2^{d} Cu: then with left ; set 3 across set 3 in your places ; hands 6 round & back again ; lead thro$^{'}$ the bottom & half poussette with the top Cu: .

TREBLE FIGURE Tune repeated & then played straight thro

The 3 ladies lead round the gent: ; the 3 gent: lead round the 3 ladies ; lead down the middle up again half poussette with top Cu: ; set contrary corners ; swing corners ; & the double triangle .

12 LORD MOIRA (Scotch)



SINGLE FIGURE (Tune played straight thro')

Set & hands across quite round with 2d. Cu: set & back again lead down the middle up again & right and left

OR THUS Cast off 2 Cu: & back again swing with right hands round 2d. Cu: & then with left

OR THUS The 1st. lady turns the 3d. gent: the 1st. gent: meets & turns the 3d. lady & whole poussette

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HAME CAME OUR GUDE MAN (Old Scotch)



SINGLE FIGURE (Each strain repeated)

Hands 3 round on the ladies side hands 3 round on the gent: side lead down the middle up again & set to the top Cu:

OR THUS Set & change places with 2d. Cu: set & back again lead down the middle up again & cast round the top Cu:

DOUBLE FIGURE (Tune played twice thro' with repeats)

Set & half right & left with 2d. Cu: set & back again promenade 3 Cu: whole poussette & whole figure round contrary corners

O LET ME IN THIS AE NIGHT (Old Scotch)



SINGLE FIGURE (Each strain repeated)
The 1st lady turns the 2d gent: the 1st gent turns the 2d lady 𝄆 lead down the middle up again & set to the top Cu: 𝄇

OR THUS Hands 3 round on the ladies side hands 3 round on the gents side 𝄆 lead down the middle up again & right & left with top Cu: 𝄇

DOUBLE FIGURE (Tune played twice thro' with repeats)
Set & half right & left with 2d Cu: set & back again 𝄆 promenade 3 Cu: 𝄇 whole poussette 𝄆 & the double triangle 𝄆

THE CAMPBELLS ARE COMING (Old Scotch)



SINGLE FIGURE (Tune played straight thro')
Whole figure at top 𝄆 lead down the middle up again & allemande 𝄆

OR THUS Swing with right hands round 2d Cu: then with left 𝄆 the lady whole figures round the top Cu: & the gent: round the bottom 𝄆

DOUBLE FIGURE (Each strain repeated)
Cross over 2 Cu: 𝄆 cross up 1 Cu: half figure round the top Cu: 𝄆 lead thro bottom & top 𝄆 & lead outsides 𝄆

CLEAN PEASE STRAW (Old Scotch)

Allegro



SINGLE FIGURE (Each strain repeated)

Set & hands across with 2d Cu: set & back again lead down the middle up again & allemande

OR THUS The 1st lady leads down 2d gent: the 1st gent: leads down 2d lady lead your partner down the middle up again & set to the top Cu:

DOUBLE FIGURE (Tune played twice thro' with repeats)

Hands 6 quite round & back promenade 3 Cu: whole poussette & set 3 across & set 3 in your places

COME UNDER MY PLADDIE (Old Scotch)

Allegretto



SINGLE FIGURE (Tune played straight thro')

Cast off 2 Cu: & back again swing with right hands round 2d Cu: then with left

OR THUS Whole figure at top lead down the middle up again and turn your partner

DOUBLE FIGURE (Each strain repeated)

Cross over 1 Cu: half figure round the 3d Cu: lead outsides lead thro' the bottom right & left at top & set contrary corners

SCOTCH CONTENTION (Scotch)



SINGLE FIGURE (Each strain repeated)

Set & change sides with 2d Cu: set & back again ‥ lead down the middle up again & allemande ‥

TREBLE FIGURE * (Tune played three times thro with repeats)

Cast off 2 Cu: & back again ‥ cross over 2 Cu: lead up 1 ‥ the lady whole figures round the top Cu: & the gent: round the bottom ‥ swing corners ‥ lead thro bottom & top ‥ & lead outsides ‥

* Note This is the Original figure set to this Dance & has ever been a favorite with good dancers

DUNCAN DAVIDSON (Scotch)



SINGLE FIGURE (Each strain repeated)

Set & hands across quite round wit 2d Cu: set & back again ‥ lead down the middle up again & right & left at top ‥

OR THUS The 1st lady turns the 2d gent: the 1st gent: turns the 2d lady ‥ swing with right hands round 2d Cu: & allemande ‥

DOUBLE FIGURE (Tune played twice thro with repets)

Cast off 2 Cu: & back again ‥ set & half right & left with 2d Cu: set & back again ‥ lead down the middle up again set to the top Cu: ‥ & the double triangle ‥

O'ER THE MOOR AMONG THE HEATHER (Old Scotch)

Allegro



SINGLE FIGURE Each strain repeated
Hands 3 round on the ladies side hands 3 round on the gentlemans side ⚊ lead down the middle up again & set to the top Cu: ⚊

OR THUS The 1st lady lead down the 2d gent. the 1st gent. lead down the 2d lady ⚊ lead your partner down the middle up again & right & left with top Cu: ⚊

DOUBLE FIGURE Tune played twice thro with repeats
Set & change sides with 2d Cu: set & back again ⚊ Promenade 3 Cu: ⚊ whole poussette ⚊ & swing corners ⚊

TODLEN HAME (Old Scotch)

Allegretto



SINGLE FIGURE 1st strain played straight thro 2d repeated
Hey on your own sides ⚊ swing with right hands round 2d Cu: then with left ⚊

OR THUS Cross over one Cu: half figure round the 3d Cu: ⚊ & lead outsides ⚊

DOUBLE FIGURE Tune played twice thro as marked
Whole figure at top ⚊ Chain figure 6 round ⚊ lead down the middle up again & right & left with top Cu: ⚊ & lead through the bottom & top ⚊

THE LASS IN YON TOWN ✱ (Old Scotch)



SINGLE FIGURE (Each strain repeated)
Set & change sides with 2d Cu: set & back again :‖: lead down the middle up again & allemande :‖:

OR THUS Swing with right hands round 2d Cu: then with left :‖: and set 3 across & set 3 in your places :‖:

DOUBLE FIGURE (Tune played twice thro' with repeats)
Set & half right & left with 2d Cu: set & back again :‖: lead down the middle up again right & left with top Cu: :‖: set contrary corners :‖: lead thro the bottom & half poussette with top Cu: :‖:

N.B. This is frequently called I'll gang na mair to yon Town but this is the proper name

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SHERRIFF MUIR (Scotch)



SINGLE FIGURE Each strain repeated
Hands 3 round on the ladies side hands 3 round on the gents side :‖: lead down the middle up again & set to the top Cu: :‖:

OR THUS Set & hands across with 2d Cu: set & back again :‖: & whole poussette :‖:

DOUBLE FIGURE Tune played twice thro with repeats
The 1st lady turn 2d gent. the 1st gent. turn 2d lady :‖: Promenade 3 Cu: :‖: whole poussette :‖: & set contrary corners :‖:

O'ER BOGIE



SINGLE FIGURE (Each strain repeated)

Set & hands across quite round with 2d. Cu. set & back again :‖: lead down the middle up again & right & left with the top Cu: :‖:

OR THUS Swing with right hands round the 2d Cu: allemande :‖: & set 3 across & set 3 in your places :‖:

DOUBLE FIGURE (Tune played twice thro with repeats)

Cast off 2 Cu: & back again :‖: swing with right hands round the 2d Cu: & back again :‖: lead down the middle up again set to the top Cu: :‖: & whole figure contrary corners :‖:

AULD LANGSYNE (Old Scotch)



SINGLE FIGURE (Each strain repeated)

The 3 ladies join hands & the 3 gent: join hands set & lead thro' set & back again :‖: set & change places with the 2d Cu: set & allemande :‖:

OR THUS Set & half right & left with 2d Cu: set & back again :‖: & whole poussette :‖:

DOUBLE FIGURE (Tune played twice thro' with repeats)

Cross over 2 Cu: set :‖: half figure on your own sides allemande at top :‖: whole poussette :‖: & set contrary corners :‖:

THERES NAE LUCK ABOUT THE HOUSE (Old Scotch)



SINGLE FIGURE (Each strain repeated)

Hands 3 round on the ladies side hands 3 round on the gent: side ‖: lead down the middle up again & right & left at top :‖

OR THUS Set & change sides with 2d Cu: set & back again ‖: lead down the middle up again & handsfour round at top :‖

DOUBLE FIGURE (Tune played twice thro' with repeats)

Cast off 2 Cu: & back again ‖: swing with right hands top & bottom ‖ set contrary corners ‖: & the double triangle :‖

BRAES OF AUCHINTYRE (Old Scotch)



SINGLE FIGURE (Tune played straight thro')

The 1st lady leads down the 2d gent: the 1st gent: lead down the 2d lady ‖ lead down your partner & allemande ‖

OR THUS Set & change places with 2d Cu: set & back again ‖ & whole poussette ‖

DOUBLE FIGURE (Each strain repeated)

Swing with right hands round 2d Cu: turn your partner ‖ set 3 across set 3 your places ‖: whole figure contrary corners ‖ lead thro' the bottom & right & left with top Cu: :‖

NEW CHRISTMAS (Old Scotch)

Allegro



SINGLE FIGURE (Each strain repeated)

The 3 ladies join hands & the 3 gent: join hands set & lead thro' set & back again ‖: & whole poussette :‖

OR THUS Set & hands across quite round with 2d Cu: set & back again ‖: lead down the middle up again & right & left with top Cu: :‖

DOUBLE FIGURE (Tune played twice thro' with repeats)

Promenade 3 Cu: ‖: swing with right hands round 2d Cu: then with left ‖: set contrary corners ‖: lead thro bottom Cu: & allemande :‖

FIFE HUNT (Scotch)

Allegro



SINGLE FIGURE (1st strain repeated 2d played straight thro')

Cast off 2 Cu: & back again ‖: swing with right hands round 2d Cu: & then with left :‖

OR THUS Hands 3 round on the ladies side hands 3 round on the gents side ‖: lead down the middle up again & set to top Cu: :‖

DOUBLE FIGURE (Tune played twice thro' as marked)

Swing with right hands round 2 Cu: ‖: half figure on your own sides up to the top allemande :‖ whole poussette ‖: & whole figure contrary corners :‖

KISS ME SWEETLY (Scotch)

Allegro



SINGLE FIGURE Each strain repeated

Set & change sides with 2d Cu: set & back again ... lead down the middle up again & hands four round at top ...

OR THUS Cast off 2 Cu: & back again ... lead down the middle up again & set to the top Cu: ...

DOUBLE FIGURE Tune played twice thro with repeats

Hands 3 round on the ladies side hands 3 round on the gents side ... Promenade 3 Cu: ... whole poussette ... & whole figure round contrary corners ...

EAST NOOK OF FIFE * (Old Scotch)



SINGLE FIGURE Tune played straight thro

Set & change sides with 2d Cu: set & back again ... & whole pouss ...

OR THUS Cast off 2 Cu: & back again ... lead down the middle up again & set to the top Cu: ...

N.B. From this tune Shooters Hornpipe was taken.

Allegretto



SINGLE FIGURE (Each strain repeated)

The 1st lady turns the 2d gent: the 1st gent: turns the 2d lady set & change places with the 2d Cu: & right & left with the 3d Cu:

OR THUS Set & change sides with 2d Cu: set & back again lead down the middle up again & half pousette with the top Cu:

DOUBLE FIGURE (Tune played twice thro' with repeats)

Set & half right & left with 2d Cu: set & back again promenade 3 Cu: whole pousette & the double triangle

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MY WIFE'S A WANTON WEE THING (Old Scotch)

Allegretto



SINGLE FIGURE (Tune played straight thro')

Whole figure at top lead down the middle up again & half pousette with the top Cu:

OR THUS Hey on your own sides lead down the middle up again & set to the top Cu:

DOUBLE FIGURE (Each strain repeated)

Hey contrary sides Hey on your own sides cross over 2 Cu: cross up 1 Cu: & half figure round the top Cu:

OVER THE WATER TO CHARLEY (Old Scotch)

Allegretto



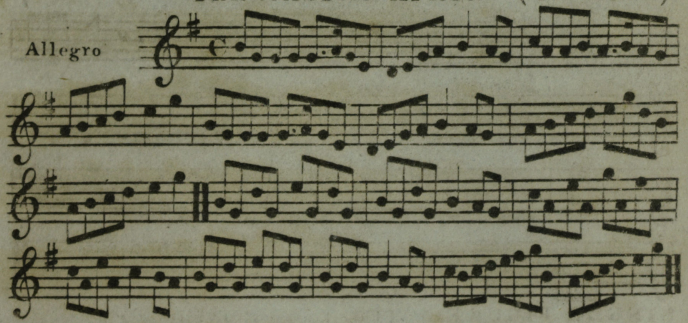
SINGLE FIGURE Tune played straight thro
Chain figure 6 round — lead down the middle up again & turn your partner —

OR THUS Whole figure on your own sides — cross over one Cu: and half figure round the top Cu: —

DOUBLE FIGURE Each strain repeated
The 3 ladies lead round the 3 gent. — the 3 gent. lead round the 3 ladies — lead down the middle up again set to the top Cu: — & the double triangle —

THE MASONS APRON (Old Scotch)

Allegro



SINGLE FIGURE Tune played straight thro
Set & change sides with 2d Cu: set & back again — lead down the middle up again & right & left with the top Cu: —

OR THUS Hands 3 round on the ladies side hands 3 round on the gent, side — & whole poussette —

DOUBLE FIGURE Each strain repeated
Hey contrary sides — hey on your own sides — lead down the middle up again & allemande — & the double triangle —

PEGGYS LOVE (Scotch)

Allegro



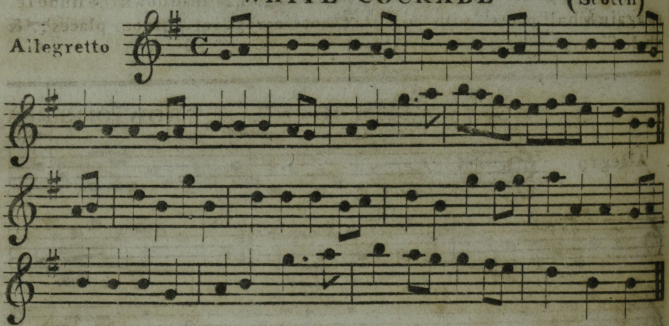
SINGLE FIGURE (1st strain repeated 2d played straight thro & D.C.
Swing with right hands round 2d Cu: then with left lead down the middle up again & right & left with top Cu:

OR THUS Set & hands across with 2d Cu: set & back again lead down the middle up again & set to the top Cu:

DOUBLE FIGURE (Tune played twice thro as marked)
The 1st Cu: cast off at the same the 3d Cu: set & lead up then the 3d Cu: cast off & the 1st Cu: set & lead up to places cross over 1 Cu: half figure round the 3d Cu: set contrary corners lead thro the bottom half pou

WHITE COCKADE (Scotch)

Allegretto



SINGLE FIGURE Tune played straight thro
Cast off 2 Cu: & back again lead down the middle up again & set to the top Cu:

OR THUS Set & change places with 2d Cu: allemande & swing coners

DOUBLE FIGURE (Each strain repeated)
Hey contrary sides Hey on your own sides swing with right hands round 2d Cu: then with left & set contrary corners

SAUNDERS BANE (Old Scotch)

Allegro



SINGLE FIGURE (1st strain repeated 2d played straight thro')
Set & half right & left with 2d Cu: set & back again 𝄆 lead down the middle up again & right & left with top Cu: 𝄇

ORTHUS The 3 ladies join hands the 3 gent: join hands set & lead thro' set & back again 𝄆 lead down the mid: up again & set to top Cu:

DOUBLE FIGURE (Tune played twice thro
Set & change sides with 2d Cu: set & back again 𝄆 lead down the middle up again & half pouss[e] with top Cu: 𝄇 set 3 across set 3 in your places 𝄆 & whole figure contrary corners 𝄇

MAGGYS WEAM IS FU I TROW (Old Scotch)

Allegro



SINGLE FIGURE (Each strain repeated)
The 1st lady leads down the 2d gent: the 1st gent: leads down the 2d lady 𝄆 lead your partner down the middle up again & allemande 𝄇

ORTHUS Hands 3 round on the ladies side hands 3 round on the gent: side 𝄆 lead down the middle up again & set to the top Cu: 𝄇

DOUBLE FIGURE (Tune played twice thro' with repeats)
Cast off 2 Cu: & back again 𝄆 promenade 3 Cu: 𝄇 whole pouss[e] 𝄆 & the double triangle 𝄇

CAULD KALE IN ABERDEEN (Old Scotch)



SINGLE FIGURE Each strain repeated
Set & hands across with 2d Cu: set & back again 1 lead down the middle up again & right & left at top 1

OR THUS Cast off 2 Cu: & back again 1 swing with right hands round the 2d Cu: & allemande 1

DOUBLE FIGURE Tune played twice thro' with repeats
Promenade 3 Cu: 1 whole poussette 1 set contrary corners 1 & whole figure contrary corners 1

O'ER THE HILLS & FAR AWAY (Old Scotch)



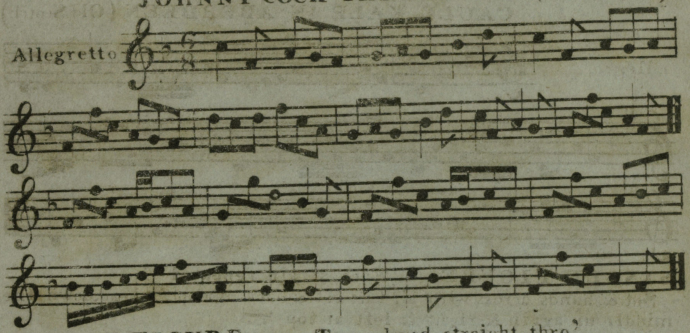
SINGLE FIGURE Tune played straight thro'
Whole figure at top 1 lead down the middle up again & set to the top Cu: 1

OR THUS Cross over one Cu: half figure round the 3d Cu: 1 & set contrary corners 1

DOUBLE FIGURE Each strain repeated
Set & hands across quite round with the 2d Cu: set & back again 1 whole poussette 1 swing corners 1 & lead outsides 1

JOHNNY COCK THY BEAVER (Old Scotch)

Allegretto



SINGLE FIGURE Tune played straight thro'
Whole figure at top 𝄆 lead down the middle up again & allemande 𝄇

OR THUS Cross over one Cu: half figure round the 3d Cu: 𝄆 and lead thro' top & bottom 𝄇

DOUBLE FIGURE Each strain repeated
Hey contrary sides 𝄆 hey on your own sides 𝄆 lead down the middle up again turn your partner 𝄇 & lead outsides 𝄆

STRUEN ROBERTSONS RANT (Scotch)

Allegro



SINGLE FIGURE Each strain repeated
Set & hands across quite round with 2d Cu: set & back again 𝄆 lead down the middle up again & allemande 𝄇

OR THUS Hands 3 round on the ladies side hands 3 round on the gent. side 𝄆 lead down the middle up again & set to the top Cu: 𝄆

DOUBLE FIGURE Tune played twice thro' with repeats
Cast off 2 Cu: & back again 𝄆 swing with right hands round 2d Cu: then with left 𝄆 the double triangle 𝄆 & set contrary corners 𝄆

SAILOR LADDIE (Old Scotch)

Allegretto



SINGLE FIGURE (Tune played straight thro')

Chain figure 6 round, lead down the middle up again & turn your partner

OR THUS Cross over 1 Cu: half figure round the bottom Cu: and turn corners

DOUBLE FIGURE (Each strain repeated)

Hey contrary sides, Hey on your own sides, cross over 2 Cu: cross up 1 Cu: & half figure round top Cu:

SLEEPY MOGGY (Old Scotch)

Allegro



SINGLE FIGURE (Each strain repeated)

Set & change sides with the 2d. Cu: set & back again, lead down the middle up again & allemande

OR THUS The 1st. Cu: cast off at the same time the 3d. Cu: set & lead up then the 3d. Cu: cast off & the 1st. Cu: set & lead up & whole pousette

DOUBLE FIGURE (Tune played twice thro' with repeats)

Swing with right hands round 2d. Cu: then with left set contrary corners lead thro the bottom right & left at top, half pouss: with 3d. Cu: & turn your part:

✱ SHON TRUISH WILLICHAN (Old Scotch)



SINGLE FIGURE Each strain repeated

Set & change sides with 2d Cu: set & back again ‥ swing with right hands round the 2d Cu: then with left ‥ set 3 across set 3 in your places ‥ lead thro the bottom & lead outsides ‥

SINGLE FIGURE (Each strain repeated)

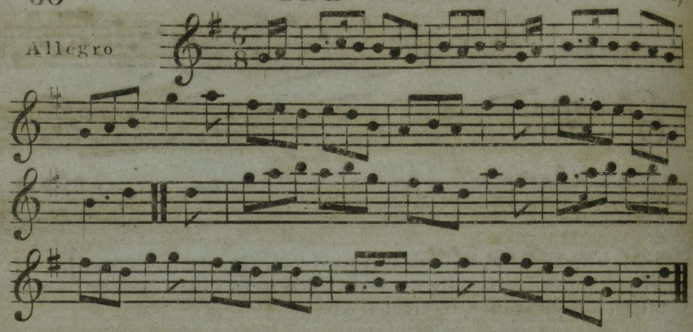
Set & hands across quite round with 2d Cu: set & back again ‥ promenade 3 Cu: ‥ whole poussette ‥ & set contrary corners ‥

OR THUS Cast off 2 Cu: & back again ‥ set & half right & left with 2d Cu: set & back again ‥ lead down the middle up again set to the top Cu: ‥ hands 6 round & back again ‥

✱ This is the Scotch & the only real Shon Truish — the other tune usually confounded with this derives its name from the french words Chant Russe signifying a Russian Song or Air — each has a particular dance Composed to it, the above is more a favorite among the Scotch, but the Chant Russe is more prevalent in the English ball room. — these dances consist of a number of steps necessary to be taught by a master & therefore the figure here set to them are only to adapt them for country dances

THE WIDOW (Old Scotch)

Allegro



SINGLE FIGURE Tune played straight through
Whole figure at top 1 cross over one Cu: & half figure round the 3d Cu: 1

OR THUS Chain figure 6 round 1 whole poussette 1

DOUBLE FIGURE Each strain repeated
Hey contrary sides 1 hey on your own sides 1 lead down the middle up again turn your partner 1 & the double triangle 1

THE DUCKS DANG OER MY DADDY (Old Scotch)

Allegretto



SINGLE FIGURE 1st strain repeated 2d played straight thro'
Cast off 2 Cu: & back again 1 lead down the mid: up again & allemande 1

OR THUS Swing with right hands round 2d Cu: then with left 1 & set 3 across & set 3 in your places 1

DOUBLE FIGURE Tune played twice thro as marked
Hands 3 round on the Ladies side hands 3 round on the gentlemens side 1 whole poussette 1 lead thro the bottom right & left with the top Cu: 1 & set contrary corners 1

LORD MACDONALDS REEL (Scotch)

Allegro



SINGLE FIGURE (1st strain repeated 2d played straight thro')
Set & hands across quite round with 2d Cu: set & back again :|: lead down the middle up again & right & left with top Cu: :|:

DOUBLE FIGURE (Tune played twice thro' as marked)
Hands 3 round on the ladies side hands 3 round on the gent side :|: set & half right & left with 2d Cu set & back again :|: whole poussette :|: & set contrary corners :|:

N.B. The following Tunes are selected as being best adapted for Reel Dancing as well as being favorite Country Dances

LADY SHAFTESBURYS REEL (Scotch)

Allegro



SINGLE FIGURE (1st strain repeated 2d played straight thro')
The 3 ladies join hands the 3 gents join hands set lead thro set & back again :|: lead down the middle up again right & left :|:

OR THUS Set & change places with 2d Cu: allede :|: & swing corners :|:

DOUBLE FIGURE (Tune played twice thro' as marked)
Promenade 3 Cu: :|: whole poussette :|: set contrary corners :|: & the double triangle :|:

GLENKINDIE'S REEL (Scotch)



SINGLE FIGURE (Each strain repeated)

Swing with right hands round 2.d Cu: then with left ⁚ & set contrary corners ⁚

OR THUS Set & change sides with 2.d Cu: set & back again ⁚ & whole poussette ⁚

DOUBLE FIGURE (Tune played twice thro' with repeats)

Hands 6 round & back again ⁚ promenade 3 Cu: ⁚ lead down the middle up again set to top Cu: ⁚ & the double triangle ⁚

LADY HARRIET HOPE'S REEL (Scotch)



SINGLE FIGURE (1.st strain repeated 2.d played straight thro')

Swing with right hands round 2.d Cu: then with left ⁚ lead thro the bottom & half poussette with top Cu: ⁚

OR THUS Set & hands across quite round with 2.d Cu: set & back again ⁚ lead down the mid: up again & right & left with top Cu: ⁚

DOUBLE FIGURE (Tune played twice thro' as marked)

Set hands 6 round & back again ⁚ whole figure at top ⁚ lead down the middle up again set to top Cu: ⁚ & whole figure contrary corners ⁚

REEL OF TULLOCH GORUM (Scotch)



SINGLE FIGURE (Each strain repeated)

Set & change places with 2d Cu: set & back again ⁚ lead down the mid: up again & right & left with top Cu:

OR THUS The 1st lady leads down the 2d gent: the 1st gent: leads down the 2d lady ⁚ lead your partner down the mid: up again & set to top Cu: ⁚

DOUBLE FIGURE (Tune played twice thro' with repeats)

Hands 3 round on the ladies side hands 3 round on the gents side ⁚ whole poussette ⁚ set contrary corners ⁚ lead thro the bottom & allemande ⁚

LADY MONTGOMERYS REEL (Scotch)



SINGLE FIGURE (1st strain repeated 2d played straight thro')

Set & change sides with 2d Cu: set & back again ⁚ lead down the middle up again & allemande ⁚

DOUBLE FIGURE (Tune played twice thro' as marked)

Hey on your own sides ⁚ promenade 3 Cu: ⁚ whole poussette ⁚ & set 3 across & set 3 in your places ⁚

OR THUS Set & half right & left with 2d Cu: set & back again ⁚ lead down the middle up again set to the top Cu: ⁚ half poussette with top Cu: turn your partner ⁚ & set contrary corners ⁚

CALDER FAIR REEL (Scotch)



SINGLE FIGURE Tune played as marked

Set & hands across with 2.d Cu: set & again ⌐ lead down the mid: up again set to the top Cu: ⌐ & turn corners ⌐ allemande ⌐ & turn your partner ⌐

OR THUS Hands 3 round on the ladies side hands 3 round on the gent: side ⌐ lead down the middle up again & right & left with the top Cu: ⌐ lead thro bottom Cu: ⌐ & half poussette ⌐

LORD HUMES REEL (Scotch)



SINGLE FIGURE (1.st strain repeated 2.d played straight thro')

The 1.st lady leads down the 2.d gent: the 1.st gent: leads down the 2.d lady ⌐ lead your partner down the middle up again & right & left with top Cu: ⌐

OR THUS Set & half right & left with 2.d Cu: set & back again ⌐ lead down the middle up again & set to the top Cu: ⌐

DOUBLE FIGURE (Tune played twice thro as marked)

Hands 3 round with 2.d lady hands 3 round with 2.d gent: ⌐ lead down the middle up again allemande ⌐ set 3 across set 3 in your places ⌐ lead thro the bottom & chain figure 4 round with top Cu: ⌐

MY LOVE IS BUT A LASSIE YET (Old Scotch)



SINGLE FIGURE (Each strain repeated)

Hands 3 round on the ladies side hands 3 round on the gent: side :|: lead down the middle up again & set to the top Cu: :|:

OR THUS Set & change places with 2d Cu: set & back again :|: swing with right hands round the 2d Cu: & then with left :|:

DOUBLE FIGURE (Tune played twice thro' with repeats)

The 3 ladies join hands the 3 gent: join hands set & lead thro' set & back again :|: lead down the middle up again right & left with top Cu: :|: set contrary corners :|: & the double triangle :|:

JENNY NETTLES (Old Scotch)



SINGLE FIGURE (Each strain repeated)

Hands 3 round on the ladies side hands 3 round on the gent: side :|: lead down the middle up again set to top Cu: :|: & swing corners :|:

OR THUS Set & change sides with 2d Cu: set & back again :|: lead down the middle up again right & left with top Cu: :|: & turn corners :|:

DOUBLE FIGURE (Tune played twice thro' as marked)

Hands 6 round & back again :|: promenade 3 Cu: :|: whole poussette :|: set contrary corners :|: lead thro the bottom & allemande :|: & set across & set 3 in your places :|:

MISS JOHNSONS REEL (Scotch)

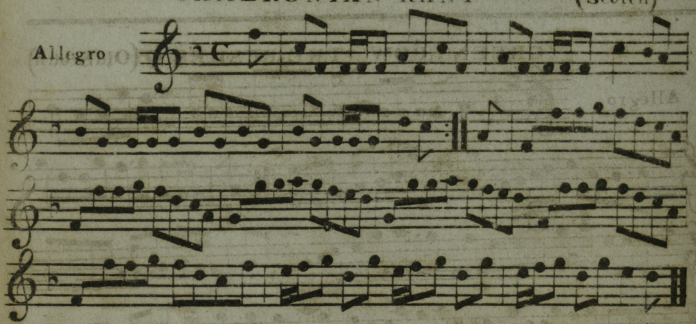


SINGLE FIGURE (Each strain repeated)
Hands 3 round on the ladies side hands 3 round on the gent: side :|: lead down the middle up again & set to the top Cu: :|:

OR THUS Set & change sides with 2.d Cu: set & back again :|: & whole poussette :|:

DOUBLE FIGURE (Tune played twice thro' with repeats)
Promenade 3 Cu: :|: lead down the middle up again allemande :|: set 3 cross set 3 in your places :|: lead thro' the bottom half poussette with top Cu: :|:

CAMERONIAN RANT (Scotch)



SINGLE FIGURE (1.st strain repeated 2.d played straight thro')
Set & hands across with 2.d Cu: set & back again :|: lead down the mid – dle up again & half poussette with top Cu: :|:

OR THUS Swing with right hands round 2.d Cu: allemande :|: & set 3 across set 3 in your places :|:

DOUBLE FIGURE (Tune played twice thro' as marked)
Set & change sides with 2.d Cu: set & back again :|: promenade 3 Cu: :|: whole poussette :|: & swing corners :|:

JENNYS BAWBEE (Old Scotch)

Allegro



SINGLE FIGURE (Each strain repeated)

Set & half right & left with 2d Cu: set & back again :|: lead down the middle up again & allemande :|:

OR THUS Hands 6 quite round & back again :|: lead down the middle up again & set to top Cu: :|:

DOUBLE FIGURE (Tune played twice thro' with repeats)

Set & change sides with 2d Cu: set & back again :|: promenad 3 Cu: :|: whole poussette :|: & whole figure contrary corners :|:

GREEN GROW THE RUSHES O (Old Scotch)

Allegro



SINGLE FIGURE (1st strain repeated 2d played straight thro')

The 3 ladies join hands the 3 gent: join hands set & lead thro' set & back again :|: & whole poussette :|:

OR THUS Set & half right & left with 2d Cu: set & back again :|: lead down the middle up again & right & left with top Cu: :|:

DOUBLE FIGURE (Tune played twice thro' as marked)

Cast off 2 Cu: & back again :|: promenade 3 Cu: :|: whole poussette :|: & whole figure contrary corners :|:

CROCKIE DEN *
or the BONNY HIGHLAND LADDIE (Scotch)



SINGLE FIGURE (Each strain repeated)

Set & change sides with the 2.d Cu: set & back again ‥ lead down the mid: up again & set to the top Cu: ‥

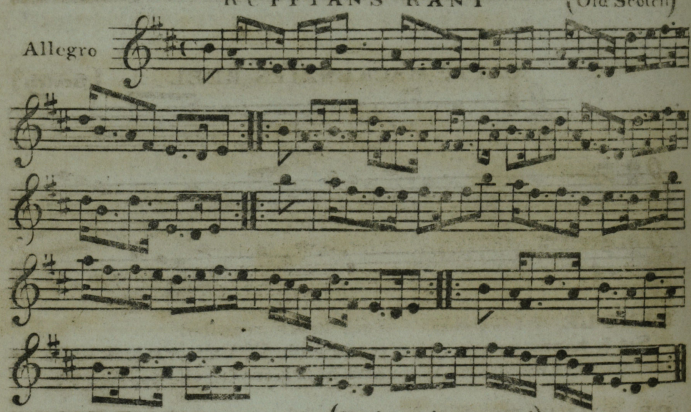
OR THUS The 1.st lady leads down the 2.d gent: the 1.st gent: leads down the 2.d lady ‥ lead your partner down the mid: up again & allemande ‥

DOUBLE FIGURE (Tune played twice thro' with repeats)

Hands 6 quite round & back again ‥ promenade 3 Cu: ‥ whole poussette ‥ chain figure four round with bottom Cu: & right & left with top Cu: ‥

* N.B. This is the original name but it is frequently called the "Bonny Highland Laddie" from a Song that is written to it of which the secondary title is the Chorus.

RUFFIANS RANT (Old Scotch)



SINGLE FIGURE (Each strain repeated)

Set & change sides with 2.d Cu: set & back again ‥ promenade 3 Cu: whole poussette ‥ & swing corners ‥

OR THUS Hands 3 round on the ladies side hands 3 round on the gent: side ‥ [illegible] 2 Cu: & back again ‥ swing with right hands round 2.d Cu: allemande ‥ lead thro the bottom & right & left with top Cu: ‥

This with a little alteration is called "Roys Wife"

CAPT^{N} ROSS' REEL (Old Scotch)



SINGLE FIGURE Each strain repeated

The 3 ladies join hands the 3 gent: join hands, set & lead thro set & back again ‖: lead down the middle up again & set to the top Cu: :‖

OR THUS Set & half right & left with 2^{d} Cu: set & back again ‖: lead down the middle up again & half poussette with the top Cu: :‖

DOUBLE FIGURE Tune played twice thro as marked

Cast off 2 Cu: & back again ‖: swing with right hands round the 2^{d} Cu: allemande ‖: set contrary corners :‖ hands 6 completely round & back again :‖

CAPT^{N} MACKENZIES REEL (Scotch)



SINGLE FIGURE Each strain repeated

Set & hands across quite round with 2^{d} Cu: set & back again ‖: lead down the middle up again & right & left with the top Cu: :‖

OR THUS The 1st lady turn the 2^{d} gent: the 1st gent: turn the 2^{d} lady ‖: lead down the middle up again & set to the top Cu: :‖

DOUBLE FIGURE Tune played twice thro with repeats

Hands 3 round on the ladies side hands 3 on the gent: side ‖: promenade 3 Cu: :‖ whole poussette ‖: & set 3 across & set 3 in your places :‖

CROMARTIE'S RANT (Scotch)



SINGLE FIGURE Each strain repeated

The 1st lady lead down the 2d gent. the 1st gent. lead down 2d lady ‖: lead your partner down the middle & up again & set to the top Cu: :‖

OR THUS Set & change sides with 2d Cu: set & back again ‖: lead down the middle up again & allemande :‖

DOUBLE FIGURE Tune played twice thro with repeats

Hey contrary sides ‖: swing with right hands round 2d Cu: then with left :‖ set contrary corners ‖: & whole figure contrary corners :‖

CA' THE EWES (Old Scotch)



SINGLE FIGURE Each strain repeated

Set & change sides with 2d Cu: set & back again ‖: & whole poussette :‖

DOUBLE FIGURE Tune played twice thro with repeats

Set & change places with 2d Cu: allemande ‖: swing corners :‖ set contrary corners ‖: & the double triangle :‖

OR THUS Cast off 2 Cu: & back again ‖: swing with right hands round 2 Cu: :‖ half figure up to the top allemande ‖: lead down the middle up again & right & left with the top Cu: :‖

LORD KINGARTH'S REEL (Old Scotch)



SINGLE FIGURE Each strain repeated
Hands across quite round with 2d Cu: & back again :‖: & whole poussette :‖:

DOUBLE FIGURE Tune played twice thro with repeats
Hey on your own sides :‖: promenade 3 Cu: :‖: swing with right hands round your partner allemande :‖: & set contrary corners :‖:

LOWLAND RANT (Scotch)



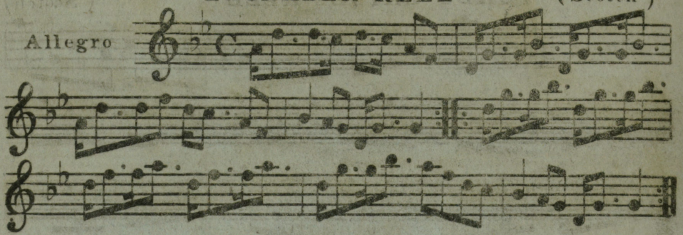
SINGLE FIGURE 1st strain repeated 2d played straight thro
Set & hands across with 2d Cu: set & back again :‖: lead down the middle up again & right & left with top Cu: :‖:

OR THUS Cast off 2 Cu: & back again :‖: lead down the middle up again & set to the top Cu: :‖:

DOUBLE FIGURE Tune played twice thro as marked
Hey contrary sides :‖: promenade 3 Cu: :‖: whole poussette :‖: and set 3 across & set 3 in your places :‖:

LOCHABER REEL (Scotch)

Allegro



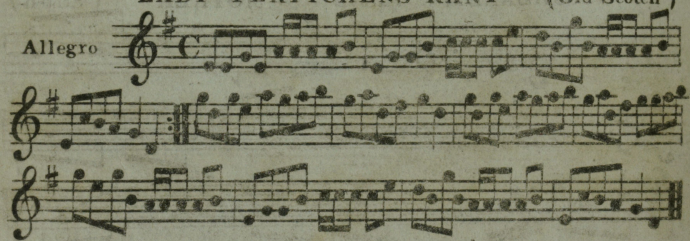
SINGLE FIGURE Each strain repeated
Set & change sides with 2d Cu: set & back again ⊓ lead down the middle up again and allemande ⊓

OR THUS. The 1st lady lead down the 2d gent: the 1st gent: lead down the 2d lady ⊓ lead your partner down the middle up again & right & left with the top Cu:

DOUBLE FIGURE Tune played twice thro with repeats
Promenade 3 Cu: ⊓ whole poussette ⊓ set contrary corners ⊓ and whole figure contrary corners ⊓

LADY TERFICHEN'S RANT (Old Scotch)

Allegro



SINGLE FIGURE 1st strain repeated 2d played straight thro
Hands 3 round on the ladies side hands 3 round on the gent: side ⊓ lead down the middle up again & set to the top Cu: ⊓

OR THUS Set & change places with 2d Cu: right & left with 3d Cu: ⊓ swing corners ⊓

DOUBLE FIGURE Tune played twice thro as marked
Set & half right & left with 2d Cu: set & back again ⊓ whole pous- ⊓ set contrary corners ⊓ & the double triangle ⊓

LADY BAIRDS REEL (Scotch)



SINGLE FIGURE Each strain repeated
Set & change sides with 2d Cu: set & back again lead down the mid dle up again & right & left with the top Cu:

OR THUS The 1st lady lead down the 2d gent: the 1st gent: lead down the 2d lady lead down the middle with your partner up again & set to the top Cu:

DOUBLE FIGURE Tune played twice thro with repeats
Promenade 3 Cu: whole poussette set 3 across set 3 in your places & the double triangle

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HIGHLANDMAN KISS'D HIS MOTHER (Scotch)



SINGLE FIGURE Each strain repeated
The 3 ladies join hands the 3 gent: join hands set & lead thro set & back again & whole poussette

OR THUS Set & hands across quite round set & back again lead down the middle up again & allemande

DOUBLE FIGURE Tune played twice thro with repeats
Swing with right hands round 2d Cu: then with left set contrary corners whole figure contrary corners hands 6 round & back again

HAUD THE LASS TILL I COME ATHER (Old Scotch)



SINGLE FIGURE Each strain repeated

Cast off 2 Cu: & back again :‖: swing with right hands round 2d Cu: & allemande :‖:

OR THUS The 1st lady lead down the 2d gent: the 1st gent: lead down the 2d lady :‖: down the middle with your partner up again & turn your partner :‖:

DOUBLE FIGURE Tune played twice thro with repeats

Swing with right hands round 2d Cu: then with left :‖: set & half right & left with 2d Cu: set & back again :‖: swing corners :‖: lead thro the bottom & half poussette with top Cu: :‖:

HIGHLAND BLACK LADDIE (Old Scotch)



SINGLE FIGURE Tune played straight thro

Hey on your own sides :‖: lead down the middle up again & set to the top Cu: :‖:

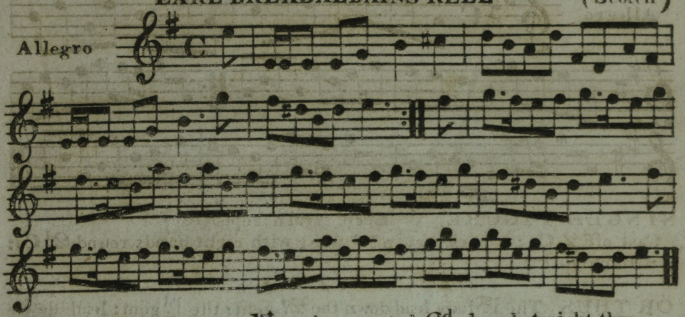
OR THUS Set & hands across quite round with 2d Cu: set and back again :‖: & whole poussette :‖:

DOUBLE FIGURE Each strain repeated

The 3 ladies lead round the 3 gent: the 3 gent: lead round the 3 ladies :‖: whole poussette :‖: set contrary corners :‖:

EARL BREADALBAINS REEL (Scotch)

Allegro



SINGLE FIGURE 1st strain repeated 2d played straight thro Set & change sides with 2d Cu: set & back again :|: lead down the middle up again & allemande :|

OR THUS Cast off 2 Cu: & back again :|: swing with right hands then with left :|

DOUBLE FIGURE Tune played twice thro as marked
The 1st lady turn the 2d gent. the 1st gent. turn the 2d lady :|: promenade 3 Cu: :|: whole pousette :|: & swing corners :|

CAMERONIAN REEL (Scotch)

Allegro



SINGLE FIGURE Each strain repeated
Set & change sides with 2d Cu: set & back again :|: lead down the middle up again & allemande :|:

OR THUS Cast off 2 Cu: & back again :|: lead down the middle up again & set to the top Cu: :|:

DOUBLE FIGURE Tune played twice thro as marked
Hey contrary sides :|: promenade 3 Cu: :|: whole poussette :|: & set contrary corners :|:

CRIEF FAIR (Scotch)



SINGLE FIGURE Each strain repeated

Set & change sides with 2d Cu: set & back again :‖: lead down the middle up again allemande :‖: & set contrary corners :‖:

OR THUS The 1st lady lead down the 2d gent: the 1st gent: lead down the 2d lady :‖: lead your partner down the middle up again & right & left with top Cu: :‖: & the double triangle :‖:

SWEET MOLLY (Old Scotch)



SINGLE FIGURE Each strain repeated

Set & change sides with 2d Cu: set & back again :‖: lead down the middle up again & allemande :‖:

OR THUS Cast off 2 Cu: & back again :‖: lead down the middle up again & set to the top Cu: :‖:

DOUBLE FIGURE Tune played twice thro with repeats

Set & hands across quite round with 2d Cu: set & back again :‖: promenade 3 Cu: :‖: whole poussette :‖: & set corners :‖:

WELDERBURNS REEL (S

Allegro



SINGLE FIGURE Each strain repeated
Hands 3 round on the ladies side hands 3 round on the gent's side
lead down the middle up again & set to the top Cu: :|:

OR THUS The 1st lady turn the 2d gent: the 1st gent turn the 2d
:|: lead down the middle up again & allemande :|:

DOUBLE FIGURE Tune played twice thro with repeats
The 1st lady lead down 2d gent: the 1st gent: lead down the 2d lady
lead down the middle & up with your partner & turn your partner
contrary corners :|: & hands 6 round & back again :|:

SIR JOHN MALCOLM (Old Scot

Allegro



SINGLE FIGURE 1st strain repeated 2d played straight thro
Set & hands across with 2d Cu: set & back again :|: lead down the
middle up again & set to the top Cu: :|:

OR THUS Swing with right hands (round the 2d Cu:) then with
left :|: & set contrary corners :|:

DOUBLE FIGURE Tune played twice thro as marked
Set & change sides with 2d Cu: set & back again :|: promenade
:|: whole poussette :|: & the double triangle :|:

THE NINETEENTH OF FEBRUARY (Scotch)



SINGLE FIGURE Each strain repeated

Set & change sides with 2d Cu: set & back again :‖: lead down the middle up again & hands four round at top :‖:

OR THUS Cast off 2 Cu: & back again :‖: swing with right hands round the 2d Cu: & allemande :‖:

DOUBLE FIGURE Tune played twice thro with repeats

Hey on your own sides :‖: turn your partner set & changeplaces with 2d Cu: :‖: whole figure contrary corners :‖: & set contrary corners :‖:

SUTHERLAND REEL (Scotch)



SINGLE FIGURE Each strain repeated

Set & change sides with 2d Cu: set & back again :‖: lead down the middle up again & right & left with the top Cu: :‖:

OR THUS Cast off 2 Cu: & back again :‖: lead down the middle up again & allemande :‖:

DOUBLE FIGURE Tune played twice thro with repeats

Hands 3 round on the ladies side hands 3 round on the gent: side :‖: lead down the middle up again cast round the top Cu: :‖: set, 3 across set 3 in your places :‖: half poussette with top Cu: & lead thro the bottom :‖:

BIRKS OF ABERGELDIE (Old Scotch)



SINGLE FIGURE Each strain repeated

The 1st lady turn the 2d gent: the 1st gent: turn the 2d lady :‖: whole pouss: :‖:

OR THUS Set & change places with the 2d Cu: set & back again :‖: lead down the middle up again & allemande :‖:

DOUBLE FIGURE Tune played twice thro with repeats

Promenade 3 Cu: :‖: whole poussette :‖: set contrary corners :‖: and whole figure round contrary corners :‖:

DUNDEE REEL (Scotch)



SINGLE FIGURE Each strain repeated

Set & change sides with 2d Cu: set & back again :‖: lead down the middle up again & hands four round at top :‖:

OR THUS 1st lady turn 2d gent: 1st gent: turn 2d lady :‖: whole pouss: :‖:

DOUBLE FIGURE Tune played twice thro with repeats

Set & change places with 2d Cu: set & back again :‖: swing with right hands round 2d Cu: then with left :‖: set 3 across set 3 in your places :‖: hands 6 round & back again :‖:

DUKE OF PERTHS REEL (Scotch)



SINGLE FIGURE Each strain repeated
Hands across quite round with 2d Cu: & back again lead down the middle up again & right & left with the top Cu:

OR THUS The 1st lady lead down the 2d gent: the 1st gent: lead down the 1st lady lead your partner down the middle up again & set to top Cu:

DOUBLE FIGURE Tune played twice thro with repeats
Set & change sides with 2d Cu: set & back again promenade 3 whole poussette hands 6 round & back again

DONALBANE (Scotch)

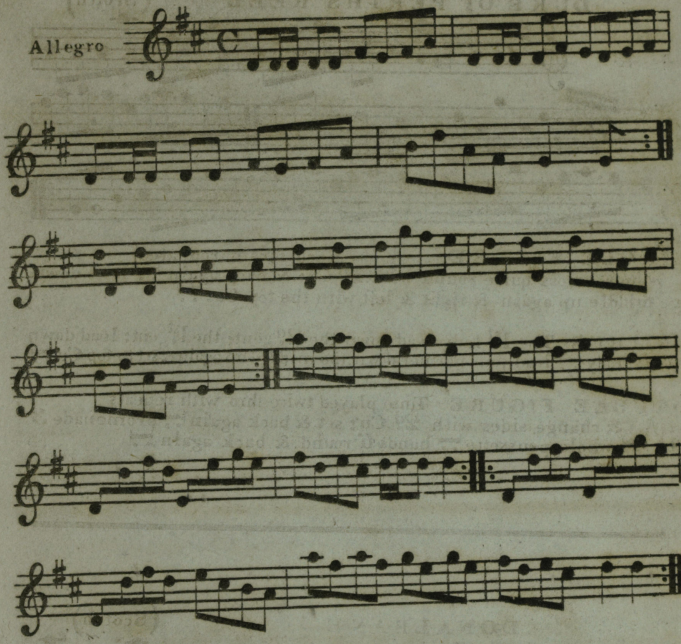


SINGLE FIGURE Each strain repeated
Hands 3 round on the ladies side hands 3 round on the gent: side lead down the middle up again & right & left with top Cu:

OR THUS Set & change sides with 2d Cu: set & back again lead down the middle up again & allemande

DOUBLE FIGURE
Set on your own sides swing with right hands round 2d Cu: then left hands 6 round & back again & set contrary corners

Allegro



SINGLE FIGURE Each strain repeated

Set & change sides with 2d Cu: set & back again ‥ lead down the mid: up again allemande ‥ set contrary corners ‥ & hands 6 quite round & back again ‥

OR THUS The 1st lady leads down the 2d gent: the 1st gent: leads down the 2d lady ‥ lead your partner down the middle & up again allemande ‥ set 3 across set 3 in your places ‥ & the double triangle ‥

OR THUS Hands 3 round on the ladies side hands 3 round on the gent: side ‥ whole poussette ‥ swing corners ‥ & lead outsides ‥

DOUBLE FIGURE Tune played twice thro with repeats

Promenade 3 Cu: ‥ swing with right hands round 2d Cu: then with left ‥ whole figure contrary, contray corners ‥ turn corners ‥ lead thro the bottom Cu: chain figure 4 round with top Cu: ‥ round top & bottom ‥ set & half right & left with bottom Cu: set & back again ‥ chain figure 4 round with top Cu: & turn your partner ‥

RURAL FELICITY or HASTE TO THE WEDDING



The Original **DOUBLE FIGURE** Each strain repeated

The top lady sets & passes down the middle at the same time the gentleman casts off 2 Cu: the lady then cast up & the gent. sets & passes up the middle to the top :‖: cross over one Cu: half figure round the 3d Cu: :‖: hands 3 round with the bottom lady who passes under to her place :‖: hands 3 round with the bottom gent: who passes under to his place :‖:

ASTLEYS RIDE



SINGLE FIGURE Tune played straight thro

Whole figure on your own sides :‖: lead down the middle up again and turn your partner :‖:

OR THUS Chain figure 6 round :‖: lead down the middle up again & allemande :‖:

DOUBLE FIGURE Each strain repeated

Cast off 2 Cu: & back again :‖: cross over one Cu: half figure round the bottom Cu: :‖: lead outsides :‖: the lady whole figures round the top Cu: & the gent: round the bottom Cu: :‖:

TINK A TINK

Allegro



SINGLE FIGURE Each strain repeated
Set & change sides with 2d Cu: set & back again |: promenade 3 Cu: :| & whole poussette |:

OR THUS Hands 3 round on the ladies side hands 3 round on the gent: side |: lead down the middle up again & set to the top Cu: :| and whole figure contrary corners |:

OR THUS Set & hands across with 2d Cu: quite round set & back again |: lead down the middle up again & right & left with the top Cu: :| lead thro the bottom & half poussette with the top Cu: |:

ITALIAN MONFRINA

Moderato

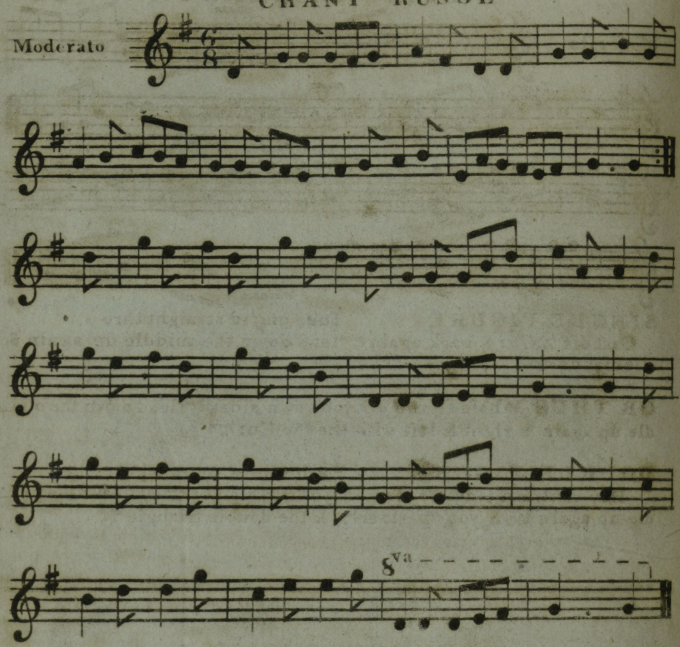


SINGLE FIGURE Tune played straight thro
Whole figure at top |: lead down the middle up again & allemande :|

OR THUS Chain figure 6 round |: lead down the middle up again & right & left with the top Cu: :|

DOUBLE FIGURE Each strain repeated
Cross over 2 Cu: |: cross up one Cu: & half figure round the top Cu: :| turn corners |: lead outsides :|

CHANT RUSSE



SINGLE FIGURE Each strain repeated

Set & hands across quite round with 2d Cu: set & back again 1 lead down the middle up again & right & left with the top Cu: 1 swing corners 1 & lead outsides 1

OR THUS Whole figure at top 1 promenade 3 Cu: 1 whole poussette 1 & set contrary corners 1

N.B. Although the last strain of this tune consists of 16 bars in long measure it is to be considered by the dancer only as 8 bars repeated, as it is written thro for some little variation in the latter part of the 2d strain, yet it may be considered & is in reality no more than a repetition of the first 8 bars of the strain, in order to direct the dancer in the performance of the figure I have placed a Bar with a Single dot shewing how much figure should be performed to each of the 8 bars in the strain in the same manner as to 2 strains of 8 bars each played straight thro' for further elucidation on this subject see the Introduction Page 12

IRISH WASHERWOMAN

Moderato



SINGLE FIGURE Tune played straight thro
Cast off 2 Cu: & back again 𝄆 lead down the middle up again & allemande 𝄇

OR THUS Whole figure on your own sides 𝄆 lead down the middle up again & right & left with the top Cu: 𝄇

DOUBLE FIGURE Each strain repeated
Hey contrary sides 𝄆 Hey on your own sides 𝄇 lead down the middle up again turn your partner 𝄆 & the double triangle 𝄇

SEYMOUR'S FANCY

Allegro



SINGLE FIGURE 1st strain repeated 2d played straight thro
Hands across with 2d Cu: quite round & back again 𝄆 lead down the middle up again & turn your partner 𝄇

OR THUS Set & change sides with 2d Cu: set & back again 𝄆 lead down the middle up again & allemande 𝄇

DOUBLE FIGURE Tune played twice thro as marked
Swing with right hands round 2d Cu: right & left with 3d Cu: 𝄆 set contrary corners 𝄇 lead thro the bottom half poussette with top Cu: 𝄆 & whole figure contrary corners 𝄇

FOURTEENTH OF FEBRUARY



SINGLE FIGURE 1st strain repeated 2d played straight thro'
Set & hands across with 2d Cu: set & back again :‖: lead down the middle up again half poussette with top Cu: :‖

OR THUS Set & half right & left with 2d Cu: set & back again :‖ lead down the middle up again & right & left with the top Cu: :‖

DOUBLE FIGURE Tune played twice thro as marked
Swing with right hands round 2d Cu: allemande :‖: set 3 across set 3in your places :‖: swing corners :‖: chain figure four round with bottom Cu: & turn your partner :‖

GO TO THE DEVIL & SHAKE YOURSELF



SINGLE FIGURE Tune played straight thro
Whole figure at top :‖ lead down the middle up again & right & left with top Cu: :‖

OR THUS Cross over 1 Cu: half figure round the 3d Cu: :‖ & lead outsides :‖

DOUBLE FIGURE Each strain repeated
Hey contrary sides :‖: Hey on your own sides :‖: lead down the middle up again turn your partner :‖ the lady whole figures round the 3d Cu: & the gent: round the top :‖

CARY OWEN (Irish)

Moderato



SINGLE FIGURE Tune played straight thro
Cast off 2 Cu: & back again & whole poussette

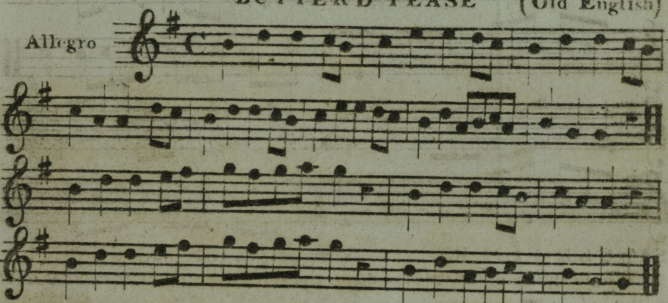
OR THUS Set & change sides with 2d Cu: set & back again lead down the middle up again & allemande

DOUBLE FIGURE Each strain repeated
Cross over 2 Cu: cross up one Cu: half figure round the top Cu: set contrary corners & lead outsides

This tune is frequently called by several names as Garyone, Harlequin Amulet, &c. but this is the original

BUTTERD PEASE (Old English)

Allegro

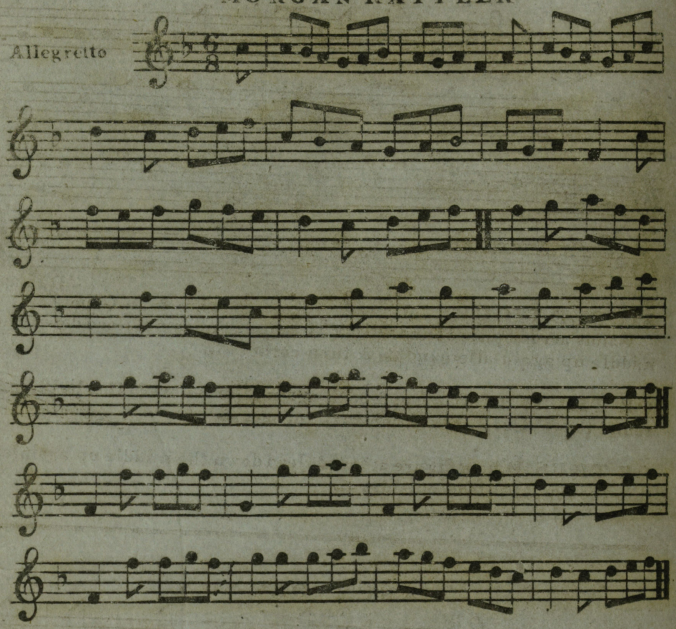


SINGLE FIGURE Tune played straight thro
Set & change sides with 2d Cu: set & back again lead down the middle up again & allemande

OR THUS Hey on your own sides set & change places with 2d Cu: & chain figure four round at bottom

DOUBLE FIGURE Each strain repeated
The 1st lady turns 2d gent: the 1st gent: turns 2d lady promenade 3 Cu: lead down the middle up again set to top Cu:

MORGAN RATTLER



SINGLE FIGURE Tune played straigh thro
The 3 ladies join hands the 3 gent: join hands set & lead thro set & back again ‖: whole poussette :‖ & turn corners :‖

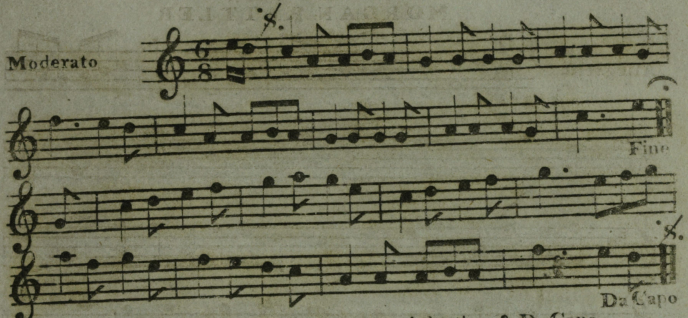
OR THUS Hands across with 2d Cu: & back again ‖: lead down the middle up again turn your partner :‖ & lead outsides :‖

OR THUS Chain figure 6 round ‖: lead down the middle up again lead thro the top Cu: :‖ & set contrary corners :‖

DOUBLE FIGURE Each strain repeated
Hey contrary sides ‖: hey on your own sides :‖ cross over 2 Cu: :‖ cross up one Cu: half figure round the top Cu: ‖: lead thro the bottom right & left at top :‖ chain figure four round at bottom & turn your partner :‖

OR THUS Cast off 2 Cu: & back again ‖: whole figure at top :‖ cross over 2d Cu: half figure round the 3d Cu: ‖: the double triangle :‖ whole figure round the top Cu: :‖ set & change places with bottom Cu: set & back again :‖

Mrs CASEY



SINGLE FIGURE Tune played straight thro & Da Capo
Hands across quite round with 2d Cu: & back again lead down the middle up again allemand & turn corners

OR THUS Cast off 2 Cu: & back again cross over 1 Cu: half figure round the 3d Cu: & set contrary corners

OR THUS Whole figure at top lead down the middle up again lead thro the top & lead outsides

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NANCY DAWSON



SINGLE FIGURE Tune played straight thro
Hey on your own sides cross over 1 Cu: & half figure round the 3d Cu:

OR THUS Chain figure 6 round & whole poussette

DOUBLE FIGURE Each strain repeated
Chace round 2 Cu: set & change places with 2d Cu: turn your partner lead outsides & set contrary corners

THE NYMPH



SINGLE FIGURE Each strain repeated

Hands 3 quite round with 2d gent: hands 3 quite round with 2d lady lead down the middle up again set to top Cu: & swing corners

OR THUS The 1st lady turns the 2d gent: the 1st gent: turns the 2d lady swing with right hands round 2d Cu: allemande set 3 across & set 3 in your places

OR THUS The 1st lady leads down 2d gent: the 1st gent: leads down 2d lady lead your partner down the middle up again turn your partner & set contrary corners

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NONE SO PRETTY



SINGLE FIGURE 1st strain repeated 2d played straight thro & D.C.

Set & half right & left with 2d Cu: set & back again lead down the middle up again & half poussette with top Cu:

OR THUS Hands 3 round on the ladies side hand 3 round on the gent: side lead down the middle up again & set to the top Cu:

DOUBLE FIGURE Tune played twice thro' as marked

Swing with right hands round 2d Cu: then with left set 3 across set 3 in your places whole figure contrary corners chain figure four round with top Cu: & allemande

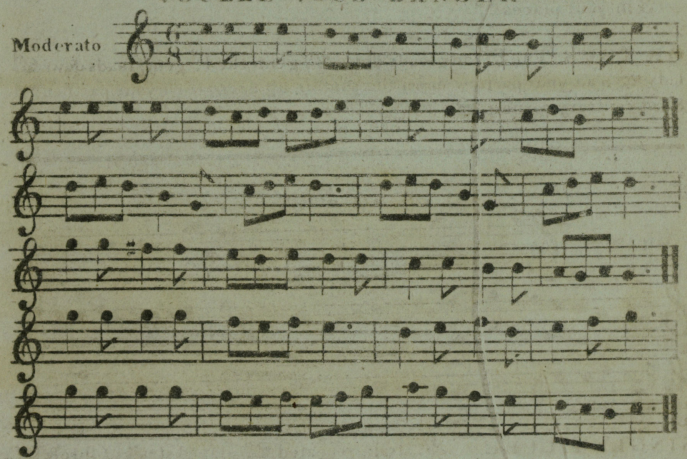


SINGLE FIGURE 1st strain repeated 2d played straight thro & D.C.

The 1st lady leads down the 2d gent: the 1st gent: leads down the 2d lady lead down the middle with your partner up again & set to the top Cu:

OR THUS Set & hands across cuite round with 2d Cu: set & back again lead down the middle up again & right & left with the top Cu:

VOULEZ VOUS DANSER



SINGLE FIGURE Tune played straight thro

Cast off 2 Cu: & back again cross over 1 Cu: half figure round the 3d Cu: & turn corners

OR THUS Chain figure 6 round lead down the middle up again turn your partner & the double triangle

OR THUS Whole figure at top set & change places with 2d Cu: allemande & lead thro the bottom & top

DISAPPOINTED WIDOW (Old English)

Moderato



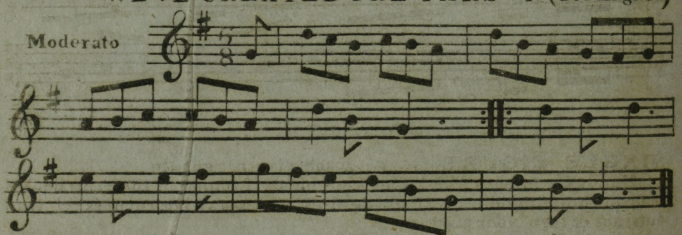
SINGLE FIGURE 1st strain repeated 2d played straight thro
Set & hands across quite round round with 2d Cu: set & back again ‖: lead down the middle up again & allemande :‖

OR THUS Set & change places set & back again ‖: lead down the middle up again & turn your partner :‖

DOUBLE FIGURE Tune played twice thro as marked
Chain figure 6 round ‖: cross over 2 Cu: :‖ cross up 1 Cu: half figure round the top Cu: ‖: & lead outsides :‖

WE'VE CHEATED THE PARSON (Old English)

Moderato



SINGLE FIGURE Each strain repeated
Whole figure at top ‖: & whole poussette :‖

OR THUS Hey on your own sides ‖: lead down the middle up again & lead thro the top Cu: :‖

DOUBLE FIGURE Tune played twice thro with repeats
Cross over 2 Cu: ‖: cross up 1 half figure round the top Cu: :‖ lead thro bottom & top ‖: & set contrary corners :‖



SINGLE FIGURE Each strain repeate

Hands 3 round on the ladies side hands 3 round on the gent: side lead down the middle up again allemande swing corners lead outsides & turn your partner

To this tune as is likewise the case with the "Downfall of Paris" "Scotch Contention" "Rural Felicity or Haste to the Wedding" &c. but one particular figure is danced, I have given the original Only as a New figure to these tunes however correct would by dancers in general be considered wrong & never used.

SIR DAVID HUNTER BLAIR

Allegro



SINGLE FIGURE Each strain repeated
Set & hands across with 2d Cu: set & back again lead down the mid dle up again & right & left with the top Cu:

OR THUS Set & change sides with 2d Cu: set & back again lead down the middle up again & hands four round with the top Cu:

DOUBLE FIGURE Tune played twice thro with repeats
The 3 ladies join hands the 3 gent: join hands set & lead thro set & back again whole poussette set contrary corners & whole figure contrary corners

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PAUL'S ALLEY (Old English)

Moderato



SINGLE FIGURE Each strain repeated
Set & change sides with 2d Cu: set & back again lead down the mid dle up again & allemande

OR THUS Whole figure at top lead down the middle up again & set to the top Cu:

DOUBLE FIGURE Tune played twice thro with repeats
Hey on your own sides lead down the middle up again turn your partner turn corners & lead outsides

OR THUS Hands across with 2d Cu: & back again lead down the middle up again & lead thro the top Cu: the double triangle & hands 6 completely round

JACK'S ALIVE



SINGLE FIGURE Tune played straight thro
Hands across with 2d Cu: quite round & back again 1 lead down the middle up again allemande 1 & set contrary corners 1

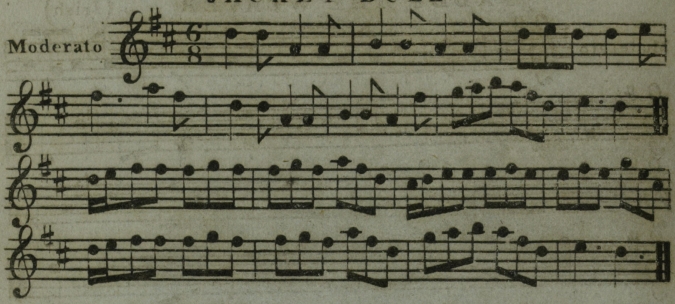
OR THUS Swing with right hands round the 2d Cu: then with left 1 lead thro the bottom & top 1 & swing corners 1

OR THUS Set & change sides with 2d Cu: set & back again 1 cross over one Cu: half figure round the 3d Cu: 1 & lead outsides 1

DOUBLE FIGURE Tune played twice straight thro
The top Cu: cast off at the same time the 3d Cu: set & lead up then the 3d Cu: cast off & the top Cu: set & lead up to places 1 the 3 ladies lead round the 3 gent: 1 the 3 gent: lead round the 3 ladies 1 whole poussette 1 turn corners 1 & whole figure contrary corners 1

JACKEY BULL

Moderato



SINGLE FIGURE Tune played straight thro
Whole figure at top :‖: lead down the middle up again & set to the top Cu: :‖:

OR THUS Hey on your own sides :‖: lead down the middle up again & allemande :‖:

DOUBLE FIGURE Each strain repeated
The 3 ladies lead round the 3 gent: :‖: the 3 gent: lead round the 3 ladies :‖: cross over 1 Cu: half figure round the 3d Cu: :‖: & the double triangle :‖:

RAKISH HIGHLANDMAN (Scotch)

Moderato



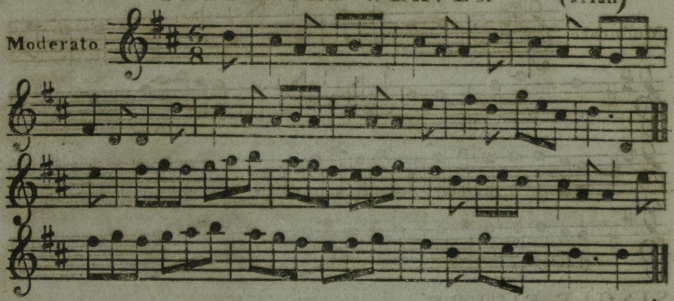
SINGLE FIGURE Tune played straight thro
Cross over 1 Cu: half figure round the 3d Cu: :‖: & lead outsides :‖:

OR THUS Cast off 2 Cu: & back again :‖: & whole poussette :‖:

DOUBLE FIGURE Each strain repeated
Hey on your own sides :‖: lead down the middle up again allemande :‖: turn corners :‖: & the double triangle :‖:

PADDY THE WEAVER (Irish)

Moderato



SINGLE FIGURE Tune played straight thro
Set & change sides with 2d Cu: set & back again |: & wholepous sette :|

OR THUS Whole figure at top |: lead down the middle up again & turn your partner :|

DOUBLE FIGURE Each strain repeated
Cross over 2 Cu: |: cross up 1 Cu: half figure round the top Cu: :| turn corners |: & lead outsides :|

THE REVIEW

Moderato



SINGLE FIGURE Each strain repeated
Set & change sides with 2d Cu: set & back again |: lead down the middle up again & set to the top Cu: :|

DOUBLE FIGURE Tune played twice thro with repeats
Hey on your own sides |: promenade 3 Cu: :| whole poussette |: & swing corners :|

OR THUS Swing with right hands round 2d Cu: then with left |: set contrary corners :| lead thro the bottom & right & left with the top Cu: |: chain figure 4 round with the bottom Cu: & allemande :|

PIPERS ROUND (Very Old English)

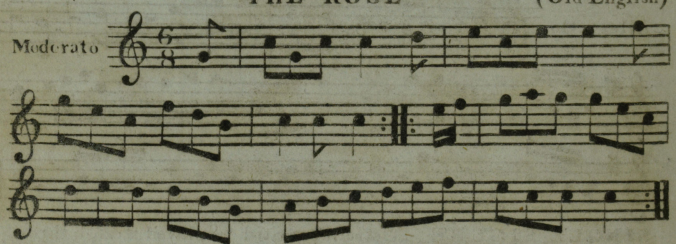


SINGLE FIGURE Tune played straight thro
Whole figure at top :‖: lead down the middle up again & set to top Cu: :‖:

OR THUS Chain figure 6 round :‖: lead down the middle up again & allemande :‖:

DOUBLE FIGURE Each strain repeated
Hey on contrary sides :‖: hey on your own sides :‖: promenade 3 Cu: :‖: & whole poussette :‖:

THE ROSE (Old English)



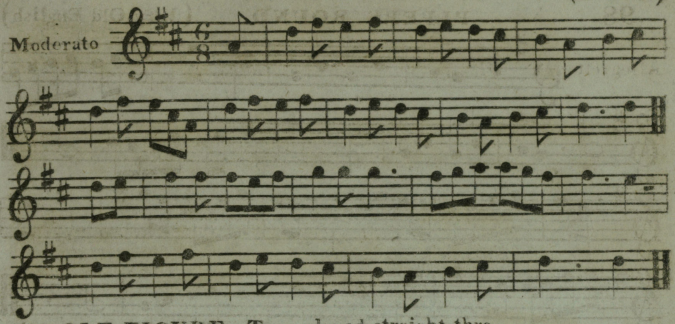
SINGLE FIGURE Each strain repeated
Set & change sides with 2d Cu: set & back again :‖: lead down the middle up again & allemande :‖:

OR THUS Whole figure at top :‖: lead down the middle up again & chain figure four round with the top Cu: :‖:

DOUBLE FIGURE Tune played twice thro with repeats
The 1st lady turn the 2d gent: the 1st gent: turn the 2d lady :‖: whole poussette :‖: lead thro the bottom & top :‖: & turn corners :‖:

LA JUPON ROUGE (French)

Moderato



SINGLE FIGURE Tune played straight thro
Whole figure at top ‖: lead down the middle up again & allemande :‖

OR THUS Hey on your own sides ‖: lead down the middle up again & right & left with the top Cu: :‖

DOUBLE FIGURE Each strain repeated
Cast off 2 Cu: & back again ‖: cross over one Cu: half figure round the 3d Cu: :‖ turn corners ‖: & lead outsides :‖

ROUND ABOUT THE MAYPOLE

Allegretto

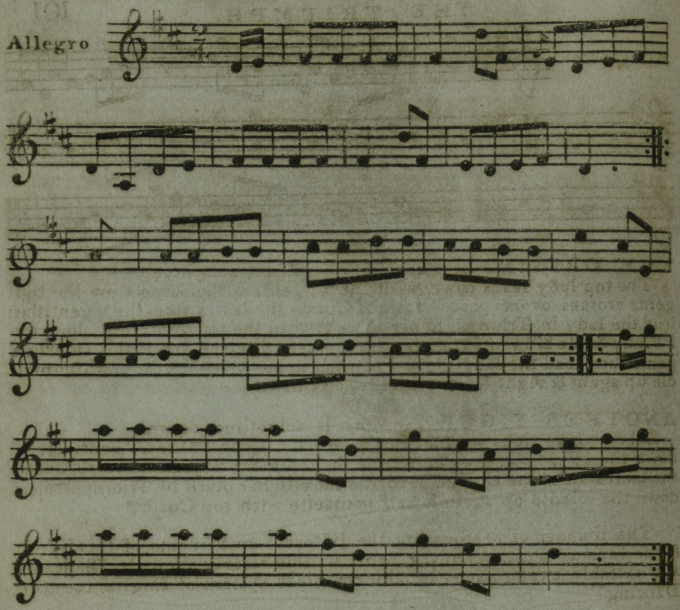


SINGLE FIGURE 1st strain repeated 2d played straigh thro
Whole figure on your own sides ‖: lead down the middle up again & allemande :‖

OR THUS Hands across with 2d Cu: & back again ‖: lead down the middle up again & set to the top Cu: :‖

DOUBLE FIGURE Tune played twice as marked
Set & half right & left with 2d Cu: set & back again ‖: lead down the middle up again right & left with the top Cu: ‖: turn corners ‖: & lead outsides :‖

PRINCE EDWARDS FANCY



SINGLE FIGURE Each strain repeated

Set & half right & left with 2d Cu: set & back again :‖: lead down the middle up again allemande :‖: set contrary corners :‖: & hands 6 round & back again :‖:

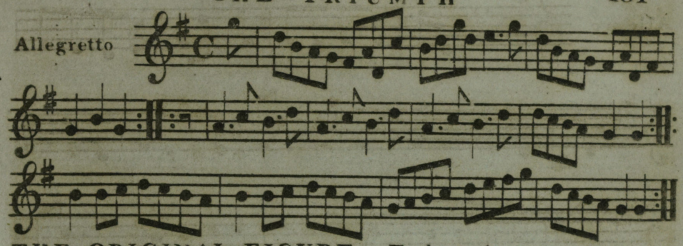
OR THUS Cast off 2 Cu: & back again :‖: promenade 3 Cu: :‖: whole poussette :‖: & the double triangle :‖:

OR THUS Set & hands across with 2d Cu: set & back again :‖: lead down the middle up again set to to the top Cu: :‖: & lead outsides :‖:

DOUBLE FIGURE Tune played twice thro with repeats

Swing with right hands top & bottom :‖: set 3 across set 3 in your places :‖: whole figure contrary corners :‖: chain figure 4 round with bottom Cu: & right & left with the top Cu: :‖: half poussette with bottom Cu: turn your partner :‖: chase round the 3d Cu: & lead thro the top Cu: :‖:

Allegretto



THE ORIGINAL FIGURE Each strain repeated

The top lady leads down with the 2d gent: at the same time the top gent: crosses over & passes down 2 Cu: on the ladies side, the 2 gent: then lead the lady in Triumph to her place ‖: then the top gent: leads down the 2d lady & the 2d gent: crosses over & passes down on the ladies side the 2 gent: then lead the lady up in Triumph to her place ‖ lead down the middle up again & right & left with the top Cu: ‖:

ANOTHER FIGURE which is sometimes danced

Set & change sides with 2d Cu: set & back again ‖: the 2d gent: leads down the 1st lady at the same time the top gent: passes down outside on the ladies side, the 2 gent: lead the lady to her place in Triumph ‖: lead down the middle up again & half poussette with top Cu: ‖:

The manner of performing the different movements of this figure & the various positions of the Arms will be clearly shewn by Diagrams and suitable explanations in "the compleat system of English country Dancing"

THE CALEDONIAN RANT



SINGLE FIGURE Each strain repeated

Swing with right hands round the 2d Cu: ‖: allemande ‖: lead thro the bottom ‖: & right & left with the top Cu ‖:

OR THUS Lead thro the 2d Cu: ‖: lead down the middle & up again ‖: turn your partner ‖: & half poussette with the top Cu: ‖:

DOUBLE FIGURE Tune played twice thro with repeats

Cross over 1 Cu: ‖: half figure round the 3d Cu: ‖: cross up 1 Cu: ‖: half figure round the top Cu: ‖: chase round the 3d Cu: ‖: lead thro the top Cu: ‖: foot corners with the bottom Cu: ‖: & hands 4 round with the top Cu: ‖:

LA BOQUETT (French)



SINGLE FIGURE Each strain repeated
Cross over 1 Cu: ┬┴ half figure round the 3d Cu: ┬┴ hands 4 round with bottom Cu: ┬┴ & half poussette with the top Cu: ┬┴

OR THUS Set & change places with 2d Cu: ┬┴ turn your partner ┬┴ chain figure four round at bottom ┬┴ & lead thro the top Cu: ┬┴

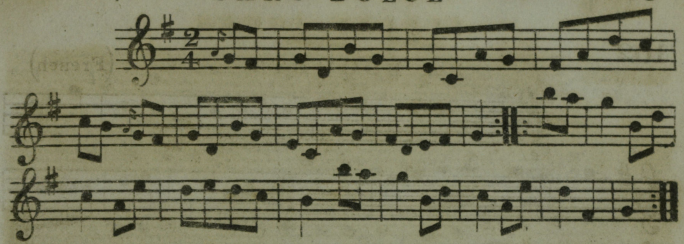
LADY MARY DOUGLAS



SINGLE FIGURE Tune played straight thro & Da Capo
Whole figure at top ┬┴ lead down the middle up again turn your partner ┬┴ & lead outsides ┬┴

OR THUS Cross over 2 Cu: ┬┴ cross up 1 Cu: towards the top and half figure round the top Cu: ┬┴ & the double triangle ┬┴

DOUBLE FIGURE Tune played twice thro & Da Capo
Hey on your own sides ┬┴ chain figure 6 round ┬┴ lead down the middle up again lead thro the top Cu: ┬┴ whole figure round the bottom Cu: ┬┴ turn corners ┬┴ & whole figure contrary corners ┬┴



SINGLE FIGURE Each strain repeated
Hands 3 round on the ladies side hands 3 round on the gent: side ‖: & whole poussette :‖

OR THUS Set & change sides with 2d Cu: set & back again ‖: & swing with right hands round 2d Cu: then with left :‖

DOUBLE FIGURE Tune played twice thro with repeats
Cas off 2 Cu: & back again ‖: set & hands across quite round with 2d Cu: set & back again :‖ lead down the middle up again set to the top Cu: ‖: & swing corners :‖

SWEET RICHARD (Old Welch)



SINGLE FIGURE Each strain repeated
Set & hands across quite round with 2d Cu: set & back again ‖: lead down the middle up again allemande :‖ & set contrary corners ‖:

OR THUS Swing with right hands round 2d Cu: then with left ‖: set 3 across set 3 in your places :‖ & lead outsides ‖:

DOUBLE FIGURE Tune played twice thro with repeats
Hands 3 round with 2d lady hands 3 round with 2d gent: ‖: promenade 3 Cu: :‖ whole poussette ‖: hands 4 round with bottom Cu: turn your partner :‖ set & change sides & back again with bottom Cu: ‖: & swing corners :‖

CURLEY LOCKS

Moderato



SINGLE FIGURE 1st strain repeated 2d played straight thro & D.C.
Hands across with 2d Cu: & back again lead down the middle up again & lead thro the top Cu:

OR THUS Cross over 1 Cu: half figure round the top Cu: lead thro the bottom & turn your partner

DOUBLE FIGURE Tune played twice thro as marked
Hey on your own sides swing with right hands round the 2d Cu: allemande set contrary corners pass round bottom Cu: half poussette with top Cu:

St. BRIDES BELLS (Old English)

Allegro



SINGLE FIGURE Each strain repeated
Cast off 2 Cu: & back again lead down the middle up again & allemande

OR THUS Set & half right & left with 2d Cu: set & back again lead down the middle up again & half poussette with top Cu:

DOUBLE FIGURE Tune played twice thro with repeats
Promenade 3 Cu: the 3 ladies join hands the 3 gent: join hands set & lead thro whole poussette & the double triangle

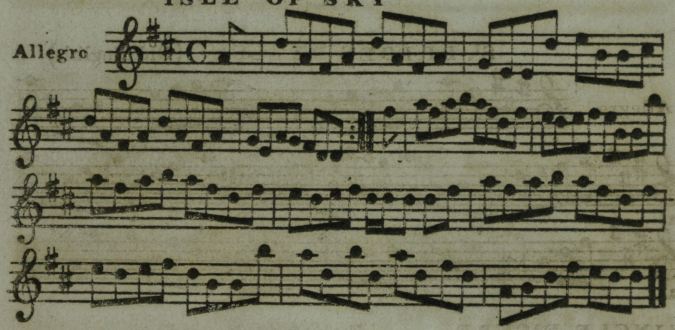
THE OLD JUBILEE



SINGLE FIGURE Each strain repeated
The 1st lady meets & turns the 3d gent: the 1st gent: meets & turns the 3d lady lead down the middle up again & set to the top Cu:

OR THUS Set & change places with 2d Cu: allemande chain figure four round with 3d Cu: & right & left with the top Cu:

ISLE OF SKY*



SINGLE FIGURE 1st strain repeated 2d played straight thro
The 1st lady turns the 2d gent: the 1st gent: turns the 2d lady lead down the middle up again & half poussette with top Cu:

OR THUS The 3 ladies join hands the 3 gent: join hands set and lead thro set & back again lead down the middle up again & set to the top Cu:

*"This Air" & that of the "Rakish Highlandman" are both Scotch tunes omitted in that class by mistake.

IL BONDUCANI



SINGLE FIGURE Tune played straight thro & Da Capo
The 1st Cu: cast off at the same time the 3d Cu: set & lead up then the 3d Cu: cast off & the 1st Cu: set & lead up to places ∴ promenade 3 Cu: ∴ whole poussette ∴

OR THUS Set & half right & left with 2d Cu: set & back again ∴ lead down the middle up again allemande ∴ & swing corners ∴

DOUBLE FIGURE Tune played twice thro & Da Capo
Hey on your own sides ∴ chain figure 6 round ∴ swing with right hands round the 2d Cu: then with left ∴ set contrary corners ∴ whole figure contrary corners ∴ & hands 6 round & back again ∴

JOAN'S PLACKETT (Old English)

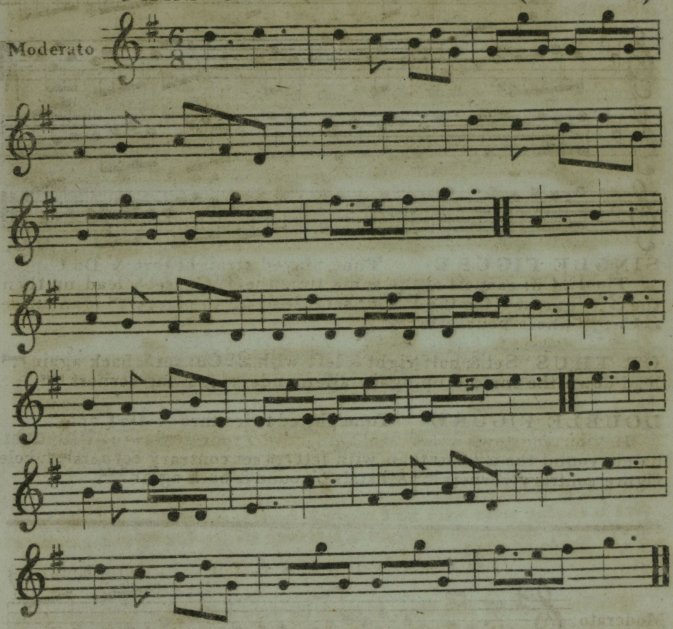


SINGLE FIGURE 1st strain repeated 2d played straight thro
Set & change sides with 2d Cu: set & back again ∴ lead down the middle up again and allemande ∴

DOUBLE FIGURE Tune played twice thro as marked
Swing with right hands round 2d Cu: then with left ∴ lead thro top turn your partner ∴ set contrary corners ∴ half poussette with the top Cu: & hands four round with the bottom Cu: ∴

PARSON IN THE PEASE (Old English)

Moderato



SINGLE FIGURE Tune played straight thro
Cast off 2 Cu: & back again :‖: allemande right & left with the 2d Cu: :‖: lead down the middle up again & set to the top Cu: :‖:

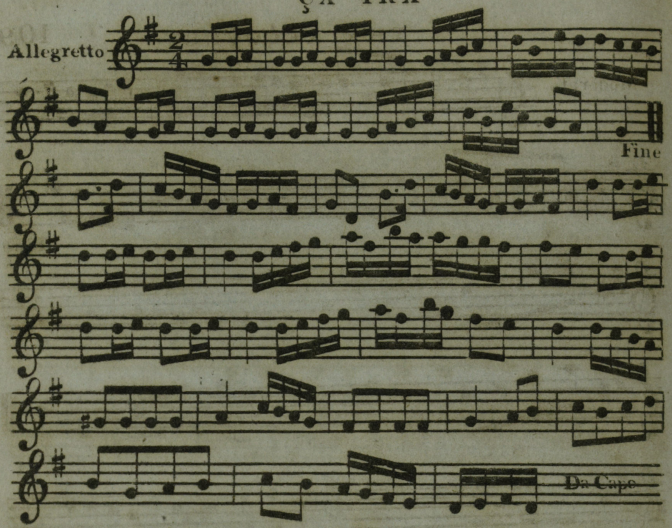
OR THUS Whole figure on your own sides :‖: cross over 1 Cu: half figure round the 3d Cu: :‖: & the double triangle :‖:

DOUBLE FIGURE Each strain repeated
The 3 ladies lead round the 3 gent: :‖: the 3 gent: lead round the 3 ladies :‖: hey contrary sides :‖: hey on your own side :‖: lead down the middle up again lead thro the top Cu: :‖: & whole figure contrary corners :‖:

OR THUS The 1st lady sets to the 2d gent: & turns the 3d :‖: the 1st gent: sets to the 2d lady & turns the 3d :‖: promenade 3 Cu: :‖: whole poussette :‖: lead outsides :‖: lead thro the bottom & right & left with the top Cu: :‖:

SINGLE FIGURE
Cross over 2d Cu: half figure round the 3d Cu: :‖: turn corners :‖: lead thro the top & allemande :‖:

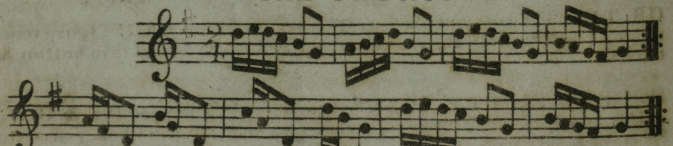
ÇA IRA



SINGLE FIGURE Tune played straight thro & Da Capo
Set & change sides with 2d Cu: set & back again lead down the middle up again allemande right & left with the top Cu: swing corners & lead outsides

The insertion of this tune is made by very particular desire, it being a very great favorite; otherways the unusual length of the 2d strain would have rendered it inadmissable in this collection, as it contains twenty bars without a division, which is two strains and a half of the regular length of strains now used in country dancing (see the Introduction) as this will require in dancing two long and one short Figures, therefore for the assistance of the dancer in the more correct performance of the figure to the music, the author has as it were divided it into three divisions or strains — by placing the figure bar with a single dot under it at the end of the first eight bars, and another at the end of the sixteenth bar and also a bar with a single dot over it for the remaining half strain or last four Bars of the tune — the figure given before each bar is the proper Quantity to be performed to each of these strains of the music.

THE PATRIOTS



DOUBLE FIGURE Tune played twice thro with repeats
Set & change sides with 2d Cu: set & back again lead down the middle up again allemande set contrary corners & lead outsides



SINGLE FIGURE Tune played straight thro & Da Capo
Whole figure at top ⊢ lead down the middle up again allemande ⊢ lead thro bottom & top ⊢ & whole figure round the top Cu: ⊢

OR THUS Set & change sides with 2d Cu: set & back again ⊢ lead down the mid? up again lead thro the top Cu: ⊢ turn corners ⊢ & lead outsides ⊢

OR THUS Chain figure 6 round ⊢ cross over one Cu: half figure round the 3d Cu: ⊢ set contrary corners ⊢ & lead thro bottom & top ⊢

OR THUS Cross over 2 Cu: ⊢ cross up 1 Cu: & half figure round the top Cu: ⊢ whole figure round the 3 Cu: ⊢ & lead thro botton & top ⊢

DOUBLE FIGURE 1st & 2d strains repd 3d played thro & D.C.
Hey contrary sides ⊢ hey on your own sides ⊢ the whole poussette ⊢ right & left with the bottom Cu: & turn your partners ⊢ chase round the bottom Cu: lead thro the top ⊢ chain figure 4 round with the bot_ tom Cu: & hands 4 round with the top Cu: ⊢

CATCHES & GLEES (Old English)

Moderato



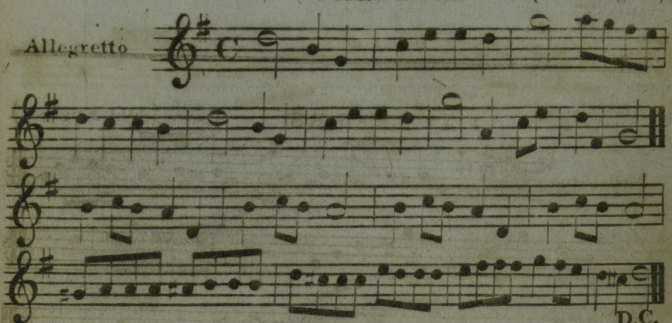
SINGLE FIGURE Each strain repeated
Cast off 2 Cu: & back again lead down the middle up again and lead thro the top Cu:

OR THUS Hey on your own sides swing with right hands round the 2d Cu: & turn your partner

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THEODORE (Old English)

Allegretto



SINGLE FIGURE Tune played straight thro & Da Capo
Hands across with 2d Cu: & back again lead down the middle up again right & left with the top Cu: & swing corners

OR THUS Chain figure 6 round cross over one Cu: half figure round the 3d Cu: & the double triangle

DOUBLE FIGURE Tune played twice thro & Da Capo
Promenade 3 Cu: cast off 2 Cu: & back again cross over 2 Cu: half figure on your own sides up to the top lead thro 2d Cu: lead down the middle up again hands four round with the top Cu: & set contrary corners

Allegro



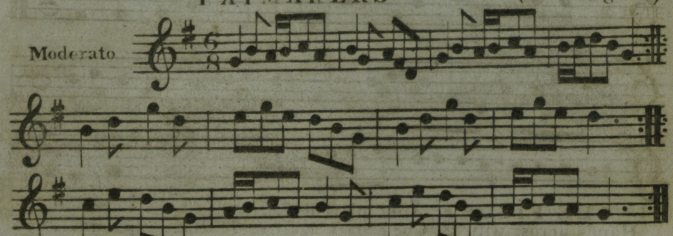
SINGLE FIGURE Each strain repeated
Set & hands across quite round with 2d Cu: set & back again :‖: & whole poussette :‖:

OR THUS The 1st lady turns the 2d gent: the 1st gent: turns the 2d lady :‖: lead down the middle up again & right & left with top Cu: :‖:

DOUBLE FIGURE Tune played twice thro with repeats
Set & half right & left with 2d Cu: set & back again :‖: the 2 ladies join hands the 3 gent: join hands set & lead thro set & back again :‖: lead down the middle up again & right & left with the top Cu: :‖: & swing corners :‖:

HAYMAKERS (Old English)

Moderato

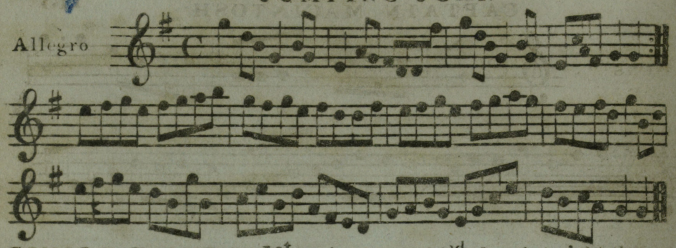


SINGLE FIGURE Each strain repeated
Set & change sides with 2d Cu: set & back again :‖: whole poussette :‖: & lead outsides :‖:

OR THUS Chain figure 6 round :‖: hey on your own sides :‖: cross over 1 Cu: & half figure round the 3d Cu: :‖:

DOUBLE FIGURE Tune played twice thro with repeats
Cast off 2 Cu: & back again :‖: promenade 3 Cu: :‖: whole figure at top :‖: cross over 2 Cu: :‖: half figure up to the top cross over one Cu: :‖: half figure round the top Cu: & half poussette with the top Cu: :‖:

JUMPING JOAN



SINGLE FIGURE 1st strain repeated 2d played straight thro
The 1st lady meet & turn the 3d gent: the 1st gent: meet & turn the 3d lady :‖: lead down the middle up again & set to the top Cu: :‖:

OR THUS Set & change places with 2d Cu: allemande :‖: & swing corners :‖:

DOUBLE FIGURE Tune played twice thro as marked
The 1st lady & gent: cast off at the same time the 3d Cu: set & lead up then the 3d Cu: cast off & the 1st Cu: set & lead up to places :‖: promenade 3 Cu: :‖: cast off 2 Cu: & back again :‖: swing with right hands round the 2d Cu: then with left :‖:

JENNY SUTTON



SINGLE FIGURE 1st strain repeated 2d played straight thro
Set & hands across quite round with 2d Cu: set & back again :‖: lead down the middle up again & allemande :‖:

OR THUS Set & half right & left with 2d Cu: set & back again :‖: lead down the middle up again & right & left with the top Cu: :‖:

DOUBLE FIGURE Tune played twice thro as marked
Promenade 3 Cu: :‖: set & change sides with the 2d Cu: set & back again :‖: lead down the middle up again half poussette with top Cu: :‖: the double triangle :‖:

Allegro.



SINGLE FIGURE Tune played straight thro
Set & change sides with 2d Cu: set & back again lead down the middle up again & right & left with the top Cu:

OR THUS Cast off 2 Cu: & back again & whole poussette

DOUBLE FIGURE Each strain repeated
The 3 ladies lead round the 3 gent: the 3 gent: lead round the 3 ladies set & change places with 2d Cu: allemande & whole figure contrary corners

SINGLE FIGURE Tune played straight thro
Hands across with 2d Cu: & back again lead down the middle— up again & allemande

DOUBLE FIGURE
Hey contrary sides hey on your own sides swing with right hands round the 2d Cu: then with left chain figure 4 round with bot— tom Cu: & half poussette with the top Cu:

BUGLE HORN



SINGLE FIGURE Each strain repeated

The 1st lady lead down the 2d gent: the 1st gent: lead down the 2d lady ‡ lead your partner down the middle up again & set to top Cu: ‡

OR THUS Set & change sides with 2d Cu: set & back again ‡ swing with right hands round 2d Cu: & hands four round with the bottom Cu: ‡

JACK'S DELIGHT



SINGLE FIGURE Each strain repeated

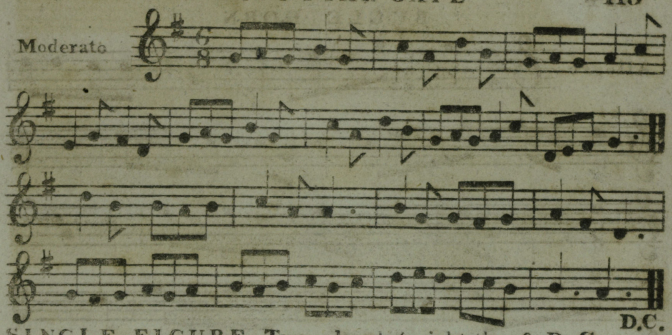
The 1st lady hands 3 round with the 2d gent: the 1st gent: hands 3 round with the 2d lady ‡ lead down the middle up again & set to the top Cu: ‡

OR THUS Set & change places with 2d Cu: set & back again ‡ swing with right hands round the 2d Cu: & allemande ‡

DOUBLE FIGURE Tune played twice thro with repeats

Promenade 3 Cu: ‡ whole poussette ‡ the lady crosses between the 2d & 3d gent: the gent: at the same time crosses over between the 2d & 2d ladies then back to back turn & set to each other ‡ half figure round the 3d Cu: & right & left with the top Cu: ‡

Moderato



SINGLE FIGURE Tune played straight thro & Da Capo
Whole figure at top 1st lead down the middle up again allemande 1st & lead outsides 1st.

OR THUS Chain figure Ground 1st cross over one Cu: half figure round the 3d Cu: 1st & set contrary corners 1st

DOUBLE FIGURE Tune played twice thro as marked
Cast off 2 Cu: & back again 1st promenade 3 Cu: 1st whole poussette 1st the double triangle 1st lead thro bottom & top 1st & turn corners 1st

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YE, YO.

Allegro



SINGLE FIGURE Each strain repeated
Set & change sides with 2d Cu: set & back again 1st & whole poussette 1st

OR THUS Swing with right hands round 2d Cu: then with left 1st & set contrary corners 1st

DOUBLE FIGURE Tune played twice thro with repeats
Hey on your own sides 1st promenade 3 Cu: 1st lead down the middle up again set to the top Cu: 1st & swing corners 1st

This tune altho written in common time is in reality in $\frac{2}{4}$ See the remarks on this subject in the Introduction under the head of short measure

MISS BENTICKS FANCY



INGLE FIGURE Each strain repeated
The 1st lady turn 2d gent: the 1st gent: turn 2d lady :|: lead down the mid_
up again & allemande :|: set 3 across set 3 in your places :|:

RTHUS Hands 3 round on the ladies side hands 3 round on the gen
mens side :|: whole poussette :|: & set contrary corners :|:

UBLE FIGURE Tune played twice thro with repeats
t & half right & left with 2d Cu: set & back again :|: lead down the mid_
up again turn your partner :|: the double triangle :|: swing corners :|:
& change places & back again with top Cu: :|: & hands 6 round & back a_
:|:

LAURA & LENZA



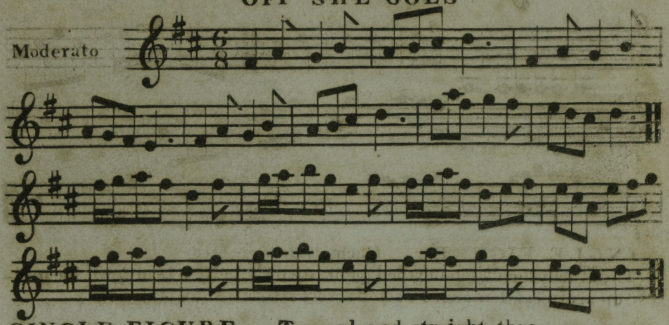
INGLE FIGURE Tune played straight thro
Whole figure at top :|: lead down the middle up again & set to the top
Cu: :|:

OR THUS Hey on your own sides :|: lead down the middle up a_
gain & hands four round with the top Cu: :|:

UBLE FIGURE Each strain repeated
The 3 ladies lead round the 3 gent: :|: the 3 gent: lead round the 3
ladies :|: lead down the middle up again right & left :|: & set 3 across
set 3 in your places :|:

OFF SHE GOES

Moderato



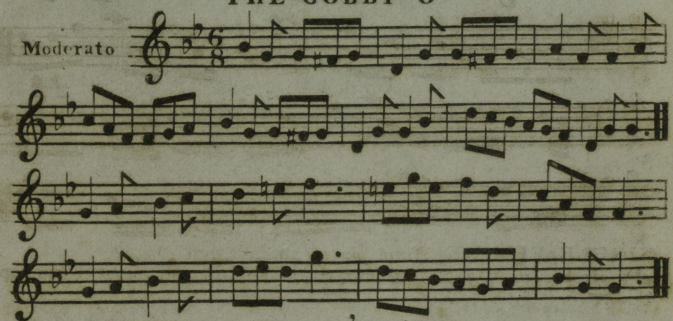
SINGLE FIGURE Tune played straight thro
Cast off 2 Cu: & back again :‖: & whole poussette :‖:

OR THUS Hands across quite round with 2d Cu: & back again :‖: lead down the middle up again & allemande :‖:

DOUBLE FIGURE Each strain repeated
Hey contrary sides :‖: hey on your own sides :‖: lead down the middle up again right & left with the top Cu: :‖: & swing corners :‖:

THE GOBBY O

Moderato

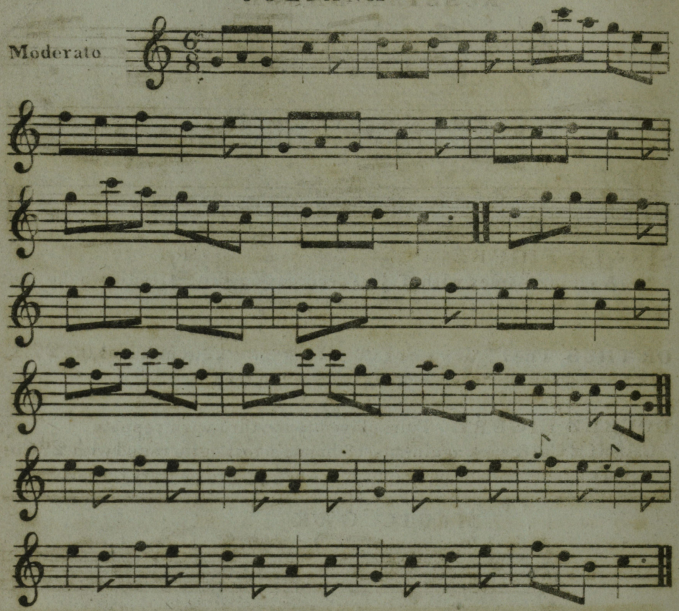


SINGLE FIGURE Tune playd straight thro
Set & change sides with 2d Cu: set & back again :‖: lead down the middle up again & allemande :‖:

OR THUS Chain figure 6 round :‖: lead down the middle up again and right & left with the top Cu: :‖:

DOUBLE FIGURE Each strain repeated
The 3 ladies lead round the 3 gent: :‖: the 3 gent: lead round the 3 ladies :‖: lead down the middle up again lead thro the top Cu: :‖: & set contrary corners :‖:

Moderato



SINGLE FIGURE Tune played straight thro

Whole figure on your own sides ⊢ lead down the middle up again set to the top Cu: ⊢ & swing corners ⊢

OR THUS Set & change places with 2d Cu: set & back again ⊢ lead down the middle up again allemande ⊢ & the double triangle ⊢

OR THUS Chain figure 6 round ⊢ promenade 3 Cu: ⊢ swing with right hands round 2d Cu: & turn your partner ⊢

DOUBLE FIGURE Each strain repeated

The 3 ladies lead round the 3 gentn ⊢ the 3 gentn lead round the 3 ladies ⊢ whole poussette ⊢ whole figure round the 3d Cu: ⊢ lead outsides ⊢ & whole figure contrary corners ⊢

OR THUS Promenade 3 Cu: ⊢ cross over 1 Cu: half figure round the 3d Cu: ⊢ turn corners ⊢ lead thro bottom & top ⊢ set contrary corners ⊢ & set & half right & left with the 3d Cu: set & back again ⊢

RUSSIAN DANCE



SINGLE FIGURE Each strain repeated

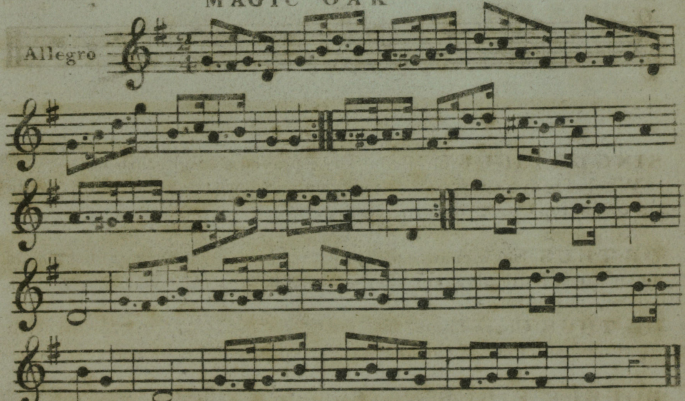
Set & change sides with 2.d Cu: set & back again ... lead down the mid: up again & right & left with the top Cu: ...

OR THUS The 1.st lady turns the 2.d gent: the 1.st gent: turns the 2.d lady ... lead down the middle up again & set to top Cu: ...

DOUBLE FIGURE Tune played twice thro with repeats

Cast off 2 Cu: & back again ... set & hands across quite round with 2.d Cu: set & back again ... whole poussette ... & whole figure contrary corners ...

MAGIC OAK



SINGLE FIGURE 1.st & 2.d strain repeated 3.d played st. thro

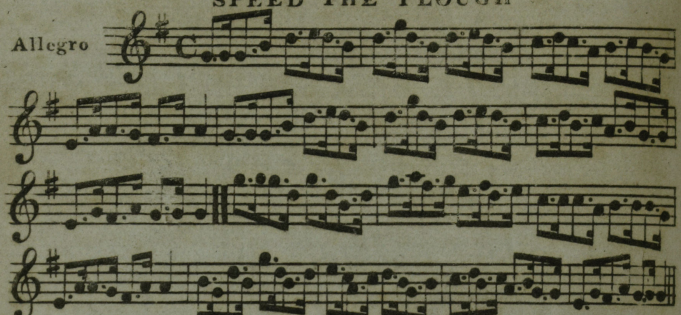
Set & hands across quite round with 2.d Cu: set & back again ... promenade 3 Cu: ... & whole poussette ...

OR THUS The 1.st Cu: cast off the 3.d Cu: set & lead up thro the 3.d Cu: cast off & the 1.st Cu: set & lead up to places ... lead down the middle up again & set to the top Cu: ... & swing corners ...

OR THUS Swing with right hands round 2.d Cu: then with left ... set contrary corners ... & whole figure contrary corners ...

SPEED THE PLOUGH

Allegro



SINGLE FIGURE Tune played straight thro

The 3 ladies join hands the 3 gent: join hands set & lead thro set & back again :‖: lead down the middle up again & set to the top Cu: :‖:

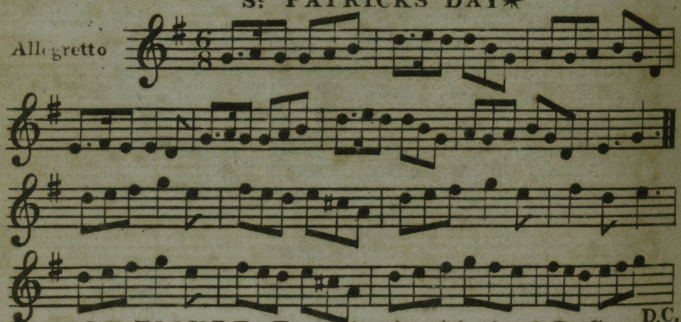
OR THUS The 1st Cu: cast off at the same time the 3d Cu: set & lead up then the 3d cast off & the 1st Cu: lead up to places :‖: & whole poussette :‖:

DOUBLE FIGURE Each strain repeated

Hey contrary sides :‖: hey on your own sides :‖: lead down the middle up again & right & left with the top Cu: :‖: set 3 across & set 3 in your places :‖:

St PATRICK'S DAY*

Allegretto



D.C.

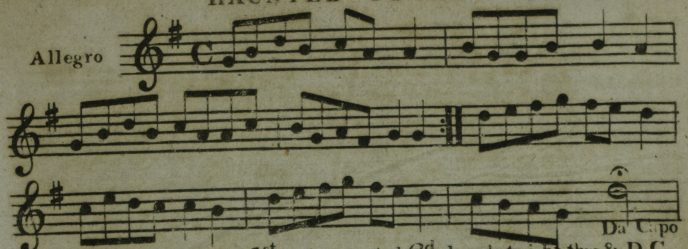
SINGLE FIGURE Tune played straight thro & Da Capo

Set & change sides with 2d Cu: set & back again :‖: lead down the middle up again allemande :‖: & turn corners :‖:

OR THUS Hands across quite round with 2d Cu: set & back again :‖: lead down the middle up again turn your partner :‖: & lead outsides :‖:

OR THUS Chain figure 6 round :‖: cross over one Cu: half figure round the 3d Cu: :‖: & set contrary corners :‖:

* To adapt this tune for Country dancing 2 bars have been added to the last strain to make it the proper length as the original contains only 6 bars before the D.C. which is 2 bars too much for short & 2 bars too little for long measure



SINGLE FIGURE 1st strain repeated 2d played straight thro & D.C.
Set & change sides with 2d Cu: set & back again lead down the middle up again & right & left with the top Cu:

OR THUS Cast off 2 Cu: & back again swing with right hands round one Cu: & turn your partner

The pauses over the last note of the 2d strain of this & the following tune are given to introduce the bow & curtesy before the Da Capo — they are ad libitum, according to the fancy of the dancer; when well performed they are a very graceful appendage to a country dance.

LA BELLE CATHARINE



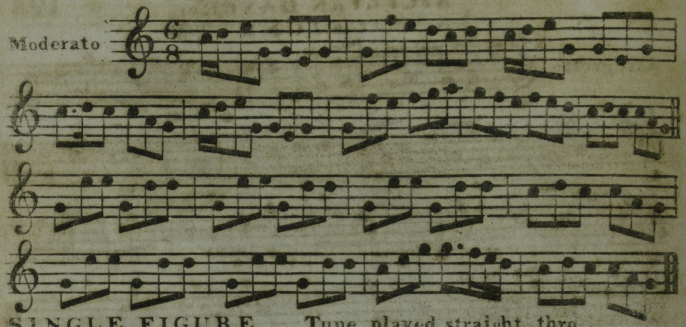
SINGLE FIGURE 1st strain repeated 2d played straight thro & Da Capo
Set & hands across quite round with 2d Cu: set & back again lead down the middle up again & turn your partner

OR THUS Set & half right & left with 2d Cu: set & back again lead down the middle up again & allemande

OR THUS Set & change sides with the 2d Cu: set & back again swing with right hands round the 2d Cu: hands 4 round with the top Cu:

PADDY O RAFFERTY

Moderato



SINGLE FIGURE Tune played straight thro
Whole figure at top :‖: lead down the middle up again & set to top Cu: :‖

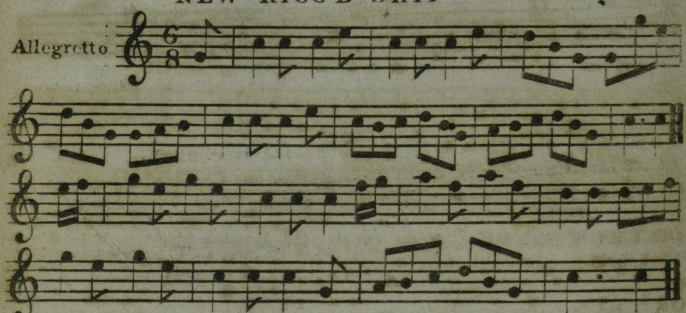
OR THUS Chain figure 6 round :‖: lead down the middle up again & allemande :‖

DOUBLE FIGURE Each strain repeated
Hey contrary sides :‖: hey on your own sides :‖: cross over one Cu: half figure round the 3d Cu :‖: & set contrary corners

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NEW RIGG'D SHIP

Allegretto



SINGLE FIGURE Tune played straight thro
Hey on your own sides :‖: lead down the middle up again & allem.e :‖:

OR THUS Cross over two Cu: :‖: cross up one Cu: & half figure round the top Cu: :‖:

DOUBLE FIGURE Each strain repeated
The 3 ladies lead round the 3 gent: :‖: the 3 gent: lead round the 3 ladies :‖: whole poussette :‖: lead thro the bottom & turn your partner :‖:

SICILIAN DANCE or LA MIGNIONETTE



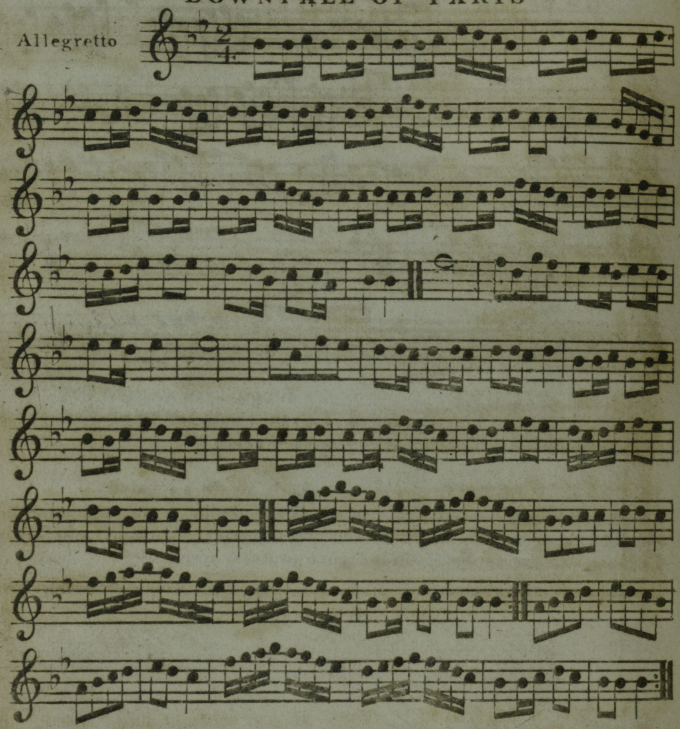
SINGLE FIGURE Tune played straight thro
Cast off 2 Cu: & back again |: cross over one Cu: half figure round the 3d Cu: :| turn corners |: & lead outsides :|

OR THUS Hands across with 2d Cu: & back again |: promenade 3 Cu: :| whole poussette |: & whole figure contrary corners :|

OR THUS Cross over 2 Cu: |: set & change places with 3d Cu: :| the double triangle |: & set contrary corners :|

This popular & pretended new dance for 1816 called the Sicilian dance was the La Mignionette cotillion published about the year 1770 & only altered by putting 2 bars of Kammells Rondo at the conclusion of both strains, & to go still further the 1st strain is copied almost note for note from "The Happy Clown" published about 100 years ago.

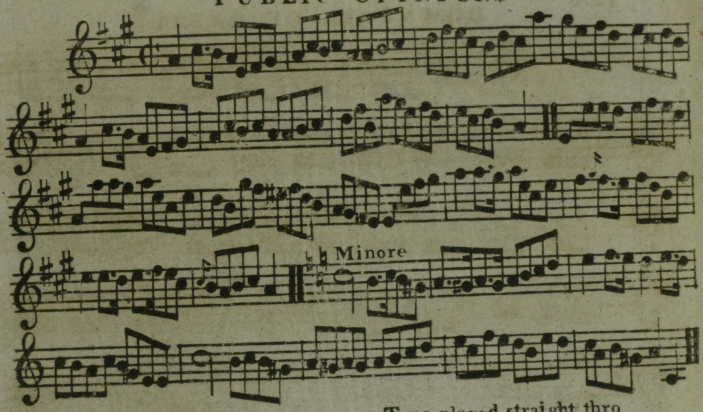
DOWNFALL OF PARIS*



SINGLE FIGURE Tune played as marked

The top Cu: swing with right hands round the 2d Cu: then with left the 2d Cu: do the same down the middle up again allemande swing corners lead outsides set 3 across set 3 in your places lead thro bottom & top hands 4 round at bottom & right & left with the top Cu:

*To account for the unusual length of this tune it was originally composed for a Quick March, in opposition & partly taken from the French National Air of Ça Ira, it has since become a favorite dance particularly with good dancers. as it requires a very long figure not easily performed by the Tyros in the Art, the above is the original to those strains that are unusually long a bar is placed with a single dot shewing how much figure should be performed to every eight bars of the music in the same manner as if they had been divided into strains of eight bars each.



SINGLE FIGURE Tune played straight thro

Swing with right hands round 1 Cu: then with left ||: set 3 across set 3 in your places :|| & hands 6 round & back again ||:

DOUBLE FIGURE Each strain repeated

Set & half right & left with 2d Cu: set & back again ||: hey on your own sides :|| swing with right hands top & bottom ||: set contrary corners :|| right & left with bottom Cu: turn your partner ||: & whole figure contrary corners :||

SELINA



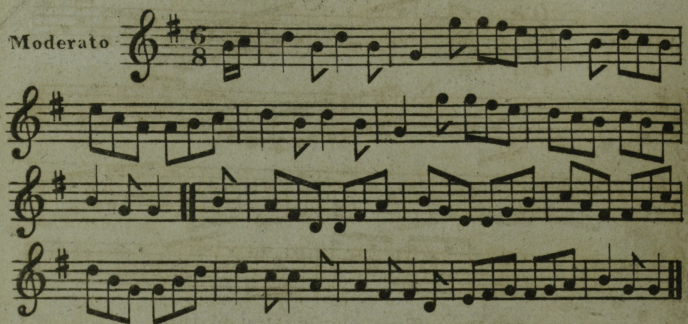
SINGLE FIGURE Tune played straight thro

The 1st lady turns the 2d gent: the 1st gent: turns the 2d lady ||: lead down the middle up again set to top Cu: :|| & swing corners ||:

DOUBLE FIGURE Each strain repeated

Hey contrary sides ||: hey on your own sides :|| promenade 3 Cu: ||: whole poussette :|| lead outsides ||: & the double triangle :||

DEVIL OR NO DEVIL

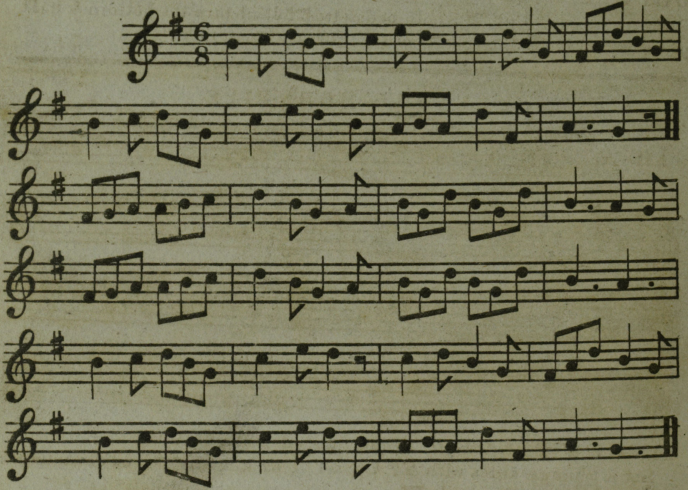


SINGLE FIGURE Tune played straight thro

Set & change sides with 2d Cu: set & back again 1. lead down the middle up again & right & left with the top Cu: 1.

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*THE PAVILION By G.P. White



SINGLE FIGURE Tune played straight thro

Whole figure at top 1. cross over one Cu: half figure round the third Cu: 1. & turn corners 1.

*This tune is published singly by Mr. Williams Tavistock Street Covent Garden for the P.F. or Harp with Fl. & Vio. Accompts

POSTBOYS HORNPIPE (Old English)

Allegro



SINGLE FIGURE Tune played straight thro

The 1st lady turn the 2d gent: the 1st gent: turn the 2d lady :|: lead down the middle up again & right & left with the top Cu: :|:

OR THUS Cast off 2 Cu: & back again :|: swing with right hands rou.d the 2d Cu: & allemande :|:

DOUBLE FIGURE Each strain repeated

Promenade 3 Cu: :|: whole poussette :|: lead thro the bottom & half poussette with the top Cu: :|: & set contrary corners :|:

PLEYELS HORNPIPE

Allegro



SINGLE FIGURE Tune played straight thro

Set & change sides with 2d Cu: set & back again :|: lead down the middle up again & allemande :|:

OR THUS The 3 ladies join hands the 3 gent: join hands set & lead thro set & back again :|: lead down the middle up again & set to the top Cu: :|:

DOUBLE FIGURE Each strain repeated

Hey contrary sides :|: hey on your own sides :|: lead down the middle up again set to the top Cu: :|: & swing corners :|:

HARLEQUINS HORNPIPE

Allegro



SINGLE FIGURE Tune played straight thro'

The 1st lady leads down the 2d gent: the 1st gent: leads down the 2d lady 𝄆 lead down the middle up again with your partner & set to the top Cu: 𝄇

DOUBLE FIGURE Each strain repeated

Hey contrary sides 𝄆 Hey on your own sides 𝄇 lead down the mid: up again lead thro the top Cu: 𝄆 & set contrary corners 𝄆𝄇

RED LION HORNPIPE (Old English)

Allegro



SINGLE FIGURE Each strain repeated

Set & hands across quite round with 2d Cu: set & back again 𝄆 lead down the middle up again & set to top Cu: 𝄇

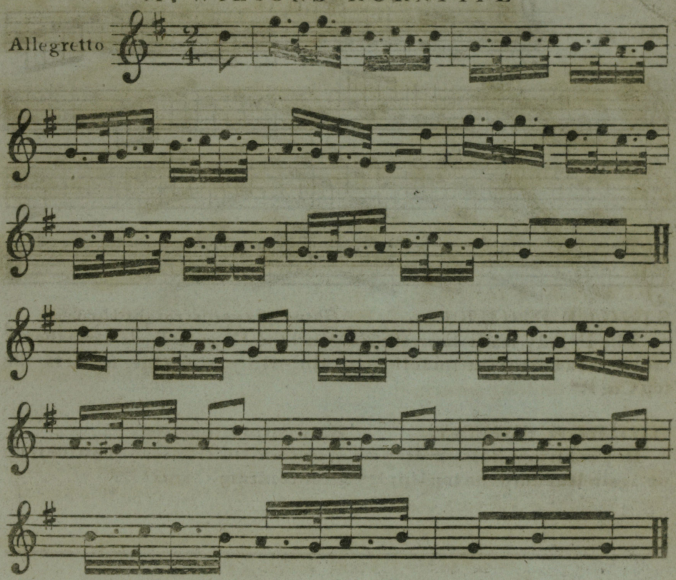
OR THUS Swing with right hands round the 2d Cu: then with left 𝄆 set 3 across & set 3 in your places 𝄇

DOUBLE FIGURE Tune played twice thro with repeats

Hands 3 round on the ladies side hands 3 round on the gent: side 𝄆 the 1st lady turns the 2d gent: the 1st gent: turns the 2d lady 𝄇 promenade 3 Cu: & whole poussette 𝄆

Mr. WILSONS HORNPIPE

Allegretto



SINGLE FIGURE Tune played straight thro
Set & change sides with 2d Cu: set & back again lead down the middle up again & right & left with the top Cu:

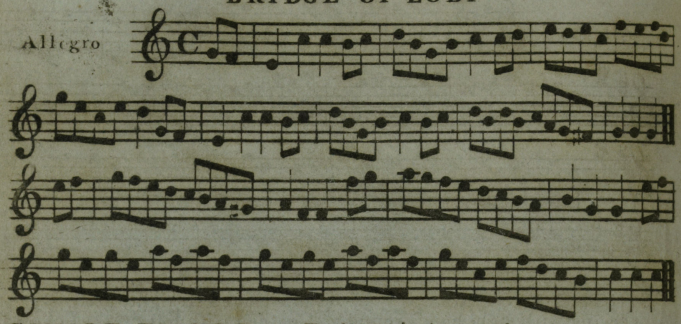
OR THUS Cast off 2 Cu: & back again swing with right hands round the 2d Cu: & allemande

DOUBLE FIGURE Each strain repeated
Hey contrary sides Hey on your own sides lead down the middle up again lead thro the top Cu: set 3 across & set 3 in your places

OR THUS The 1st Cu: cast off at the same time the 3d Cu: set lead up then the 3d Cu: cast off & the 1st Cu: set & lead up to places set & change places with the 2d Cu: turn your partner set contrary corners hands 4 round at bottom & half poussette with the top Cu:

BRIDGE OF LODI

Allegro



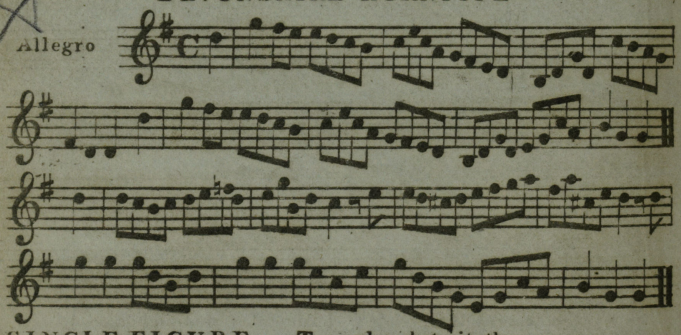
SINGLE FIGURE Each strain repeated
Cast off 2 Cu: & back again ┌┐ & whole poussette ┌┐

OR THUS Swing with right hands round the 2d Cu: then with left ┌┐ & set contrary corners ┌┐

DOUBLE FIGURE Each strain repeated
The 3 ladies lead round the 3 gent: ┌┐ the 3 gent: lead round the 3 ladies ┌┐ lead down the middle up again & set to the top Cu: ┌┐ lead thro the bottom & right & left with the top Cu: ┌┐

DEVONSHIRE HORNPIPE

Allegro



SINGLE FIGURE Tune played strait thro
Set & hands across quite round with 2d Cu: set & back again ┌┐ lead down the middle up again & allemande ┌┐

OR THUS Hey on your own sides ┌┐ lead down the middle up again & allemande ┌┐

DOUBLE FIGURE Each strain repeated
Set & change places with 2d Cu: turn your partner ┌┐ set 3 across set 3 in your places ┌┐ whole figure contrary corners ┌┐ chain figure four round at top & lead thro the bottom Cu: ┌┐

DEVILS DREAM

Allegro



SINGLE FIGURE (Tune played straight thro')

Swing with right hands round 2d Cu: then with left ⌐ & set contrary corners ⌐

OR THUS Hands 6 round & back again ⌐ lead down the middle up again & set to top Cu: ⌐

DOUBLE FIGURE (Each strain repeated)

The 3 ladies lead round the 3 gent: ⌐ the 3 gent: lead round the 3 ladies ⌐ whole poussett ⌐ & set 3 across & set 3 in your places ⌐

N.B. This & the following Tunes are selected for Hornpipes as being the best adapted to that species of Dancing amongst them will be found most of the Old Celebrated Hornpipes to which the Author has subjoined Country Dance figures for those that wish to use them as Country Dances

LOGAN WATER (Old Scotch)

Allegro



SINGLE FIGURE (Tune played straight thro')

Set & change sides with 2d Cu: set & back again ⌐ lead down the middle up again & allemande ⌐

OR THUS The 1st lady turns the 2d gent: the 1st gent: turns the 2d lady ⌐ lead down the middle up again & right & left with top Cu: ⌐

DOUBLE FIGURE (Each strain repeated)

Hey contrary sides ⌐ Hey on your own sides ⌐ promenade 3 C ⌐ & whole poussette ⌐

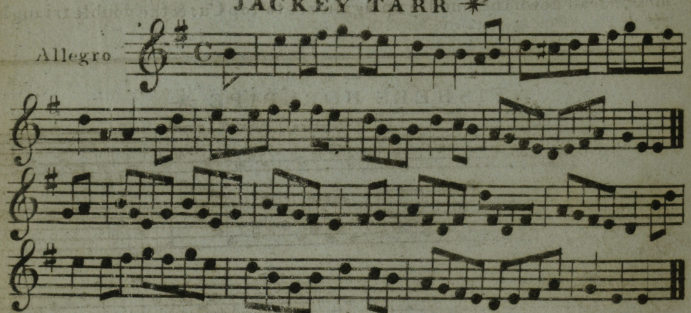
DEL CARO'S HORNPIPE



SINGLE FIGURE (Each strain repeated)
Set & hands across quite round with 2d Cu: set & back again :|: lead down the middle up again & allemande :|:

OR THUS Cast off 2 Cu: & back again :|: swing with right hands round 2d Cu: & right & left with 3d Cu: :|:

JACKEY TARR ✶



SINGLE FIGURE (Tune played straight thro')
Set & change sides with 2d Cu: set & back again :|: lead down the middle up again & hands four round with top Cu: :|:

OR THUS Set & half right & left with 2d Cu: set & back again :|: and whole poussette :|:

DOUBLE FIGURE (Each strain repeated)
Hey contrary sides :|: Hey on your own sides :|: the top Cu: cast off at the same time the 3d Cu: set & lead up then the top Cu: set & lead up & 3d Cu: cast off to places :|: lead down the middle up again & allemande :|:

✶ This tune with a litte alteration constitutes what is now called the Cuckoo's Nest from which it was taken

COLLEGE HORNPIPE

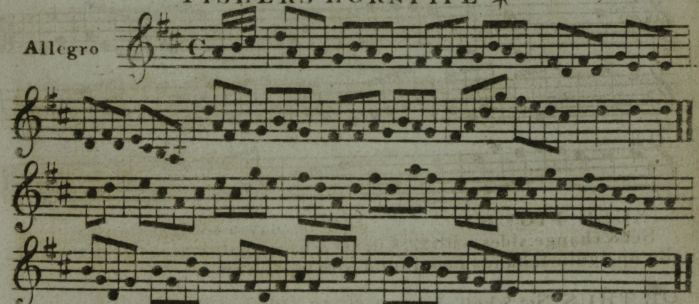


SINGLE FIGURE (Tune played straight thro')
Set & hands across quite round with 2d Cu: set & back again :‖: lead down the middle up again & right & left with top Cu: :‖:

OR THUS The 3 ladies join hands the 3 gent: join hands set & lead thro' set & back again :‖: & whole poussette :‖:

DOUBLE FIGURE (Each strain repeated)
The 3 ladies lead round the 3 gent: :‖: the 3 gent: lead round the 3 ladies :‖: lead down the middle up again set to top Cu: & the double triangle :‖:

FISHERS HORNPIPE *



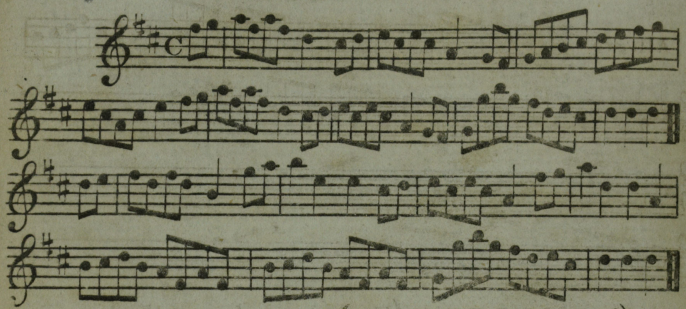
SINGLE FIGURE (Tune played straight thro')
The 1st lady leads down the 2d gent: the 1st gent: leads down the 2d lady :‖: lead your partner down the middle up again & set to top Cu: :‖:

OR THUS Hands 3 round on the ladie side hands 3 round on the gent: side :‖: lead down the middle up again & right & left with top Cu: :‖:

DOUBLE FIGURE (Each strain repeated)
Swing with right hands round 2d Cu: then with left :‖: set contrary corners :‖: whole figure contrary corners :‖: & set 3 across & set 3 in your places :‖:

*This is likewise called the Egg Hornpipe

RICHERS HORNPIPE

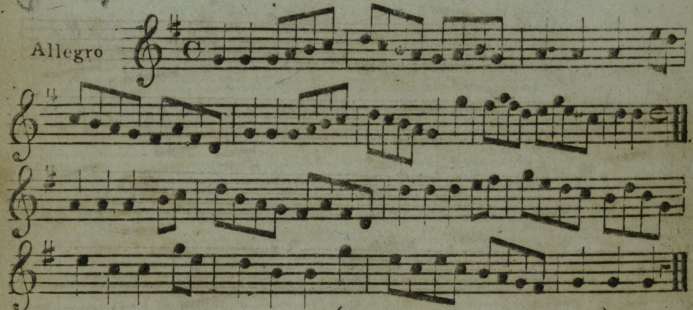


SINGLE FIGURE (Tune played straight thro')
Set & hands across quite round with 2d Cu: set & back again 1 lead down the middle up again & set to top Cu: 1

OR THUS Hands 3 round on the ladies side & 2d lady passes under to her place hands 3 round on the gent: side & the 2d gent passes under to his place 1 lead down the middle up again & all de 1

DOUBLE FIGURE (Each strain repeated)
Swing with right hands round 2d Cu: & back again 1 prom 1st 3 Cu: 1 whole pous: 1 lead thro the bottom & chain figure 4 round with top Cu: 1

SHUTERS HORNPIPE

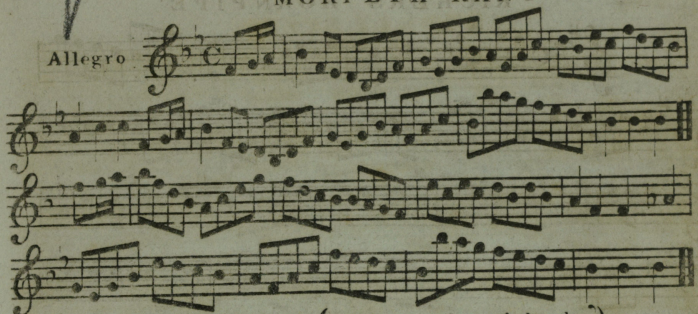


SINGLE FIGURE (Tune played straight thro')
Cast off 2 Cu: & back again 1 lead down the middle up again & set to the top Cu: 1

OR THUS Set & half right & left with 2d Cu: set & back again 1 lead down the middle up again & allemande 1

DOUBLE FIGURE (Each strain repeated)
The 1st lady turn the 2d gent: the 1st gent: turn the 2d lady 1 Hey on your own sides 1 swing with right hands round 2d Cu: then with left 1 & set contrary corners 1

MORPETH RANT



SINGLE FIGURE (Tune played straight thro)
Hey on your own sides 𝄆 lead down the middle up again & set to the top Cu: 𝄇

OR THUS Hands 3 round on the ladies side hands 3 round on the gent's side 𝄆 lead down the middle up again & right & left with the top Cu: 𝄇

DOUBLE FIGURE (Each strain repeated)
The 3 ladies lead round the 3 gent: 𝄆 the 3 gent: lead round the 3 ladies 𝄇 promenade 3 Cu: 𝄆 lead down the middle up again & allemande 𝄇

ASTLEYS HORNPIPE



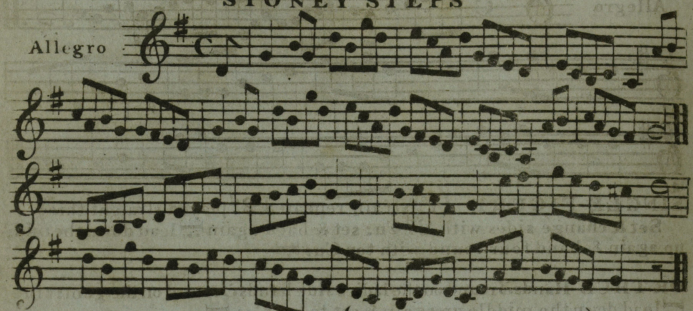
SINGLE FIGURE (Tune played straight thro)
Hands across with 2d Cu: quite round & back again 𝄆 lead down the middle up again & set to top Cu: 𝄇

OR THUS Swing with right hands round 2d Cu: allemande 𝄆 & set contrary corners 𝄇

DOUBLE FIGURE (Each strain repeated)
Set & change places with 2d Cu: set & back again 𝄆 cast off 2 Cu: & back again 𝄇 whole poussette 𝄆 & the double triangle 𝄇

STONEY STEPS

Allegro



SINGLE FIGURE (Tune played straight thro)

Set & change sides with 2d Cu: set & back again 1. lead down the mid: up again & turn your partner 1.

OR THUS Hey on your own sides 1. lead down the middle up again & set to top Cu: 1.

DOUBLE FIGURE (Each strain repeated)

Cast off 2 Cu: & back again 1. swing with right hands round 2d Cu: then with left 1. set 3 across set 3 in your places 1. & hands 6 round 1.

PARISOTS HORNPIPE

Allegro



SINGLE FIGURE (Tune played straight thro')

Set hands across quite round with 2d Cu: set & back again 1. lead down the middle up again & turn your partner 1.

OR THUS The 3 ladies join hands the 3 gent: join hands set & lead thro' set & back again 1. lead down the middle up again & set to top Cu: 1.

DOUBLE FIGURE (Each strain repeated)

The 3 ladies lead round the 3 gent: 1. the 3 gent: lead round the 3 ladies 1. lead down the middle up again allemande 1. & set 3 across & set 3 in your places 1.

WATFORD HORNPIPE (Old English)

Allegro



SINGLE FIGURE (1st strain repeated 2d played straight thro')
Set & change sides with 2d Cu: set & back again ‥ lead down the mid: up again & hand four round with top Cu: ‥

OR THUS Hands 3 round on the ladies side hands 3 round on the gent: side ‥ lead down the middle up again & set to top Cu: ‥

DOUBLE FIGURE (Tune played twice thro' with repeats)
Swing with right hands round 2d Cu: then with left ‥ whole figure contrary corners ‥ set & half right & left with 3d Cu: set & back again ‥ lead thro the top Cu: & allemande ‥

PLEASURES OF THE TOWN

Allegro



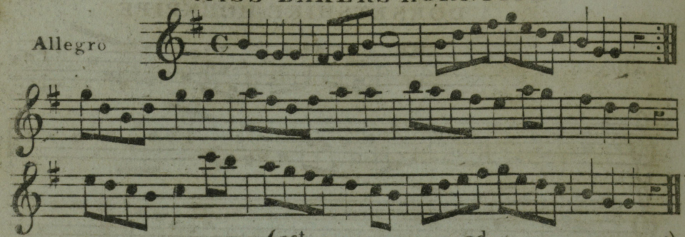
SINGLE FIGURE (Tune played straight thro')
Hey on your own sides ‥ lead down the middle up again & hands four round with top Cu: ‥

OR THUS The 1st lady leads down the 2d gent: the 1st gent: leads down the 2d lady ‥ lead your partner down the middle up again & set to top Cu: ‥

DOUBLE FIGURE (Each strain repeated)
Set & change sides with 2d Cu: set & back again ‥ promenade ( ) ‥ whole poussette ‥ & the double triangle ‥

MISS BAKERS HORNPIPE

Allegro



SINGLE FIGURE (1st strain repeated 2d played straight thro')
Hands 3 round on the ladies side hands 3 round on the gent: side ; lead down the middle up again & set to top Cu:

OR THUS The 1st & 2d ladies cross over between the 2 gent: & back the 1st & 2d gent: cross over between the 2 ladies & back again ; lead down the middle up to the top & cast round the top Cu: ;

OR THUS Set & change sides with 2d Cu: set & back again ; lead down the middle up again & right & left with top Cu: ;

CORSAIR HORNPIPE

Allegro



SINGLE FIGURE (Tune played straight thro')
Set & hands across quite round with 2d Cu: set & back again ; lead down the middle up again & right & left with top Cu ;

OR THUS Whole figure at top ; lead down the middle up again & set to top Cu: ;

DOUBLE FIGURE (Each strain repeated)
The 1st lady sets to the 2d gent: & turns the 3d ; the 1st gent: sets to the 2d lady & turns the 3d ; whole poussette & set contrary corners ;

DORSETSHIRE HORNPIPE

Allegro



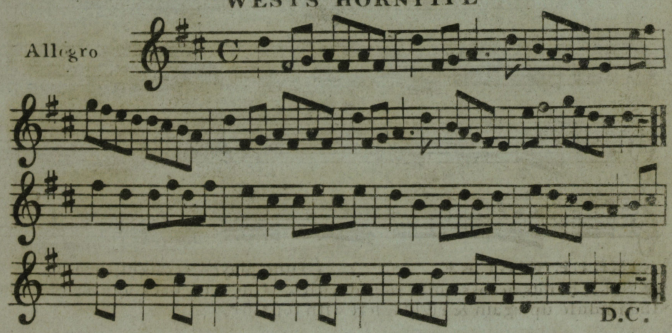
SINGLE FIGURE Tune played straight thro
Set & hands across quite round with 2d Cu: set & back again :|: lead down the middle up again & allemande :|:

OR THUS Set & change places with 2d Cu: turn your partner :|: & swing corners :|:

DOUBLE FIGURE Each strain repeated
Hey contrary sides :|: Hey on your own sides :|: whole poussette :|: & set contrary corners :|:

WESTS HORNPIPE

Allegro

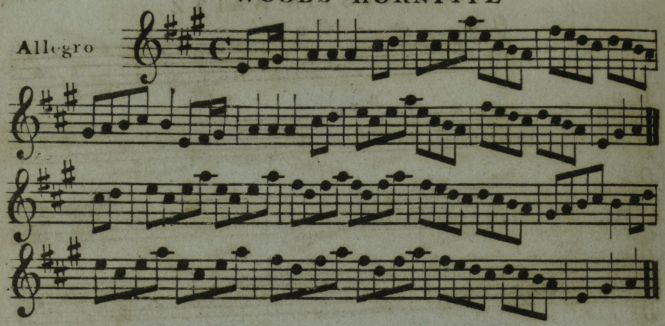


SINGLE FIGURE Tune played straight thro & D.C.
The 3 ladies join hands the 3 gent: join hands set & lead thro set and back again :|: lead down the mid: up again lead thro the top Cu: :|: turn corners :|:

OR THUS Cast off 2 Cu: & back again :|: swing with right hands round 2d Cu: & allemande :|: & set contrary corners :|:

DOUBLE FIGURE Tune played twice as marked
The 3 ladies lead round the 3 gent: :|: the 3 gent: lead round the 3 ladies :|: lead down the middle up again right & left :|: set 3 across & set 3 in your places :|: hand 6 round :|: & swing corners :|:

WOOD'S HORNPIPE



SINGLE FIGURE Tune played straight thro
Set & change sides with 2d Cu: set & back again :‖: lead down the middle up again & turn your partner :‖:

OR THUS Swing with right hands round the 2d Cu: allemande :‖: set contrary corners :‖:

DOUBLE FIGURE Each strain repeated
Hey contrary sides :‖: hey on your own sides :‖: promenade 3 Cu: :‖: lead down the middle up again & set to the top Cu: :‖:

CIRCUS HORNPIPE



SINGLE FIGURE Tune played straight thro
Hands 3 round on the ladies side hands 3 round on the gentlemens side :‖: lead down the middle up again & turn your partner :‖:

OR THUS Set & hands across with 2d Cu: set & back again :‖: lead down the middle up again & right & left with the top Cu: :‖:

DOUBLE FIGURE Each strain repeated
The 3 ladies lead round the 3 gent: :‖: the 3 gent: lead round the 3 ladies :‖: lead down the middle up again hands four round with the top Cu: :‖: & set contrary corners :‖:

L'AUGUSTIN WALTZ



WALTZ FIGURE Each strain repeated

The 1st lady turns the 2d gent: a–la waltz the 1st gent: turns the 2d lady a–la waltz ⁝ waltz whole poussette ⁝

DOUBLE FIGURE Tune played twice thro with repeats

Chain figure 6 round with progressive waltz step ⁝ swing with right hands round the 2d Cu: (with progressive waltz step) then with left ⁝ swing corners a–la waltz ⁝ lead thro the bottom & waltz round with your partner ⁝

N.B. To render this species of Music more useful to the dancer & more general in its application than waltzes now published are, the Author has set to them a few figures entirely adapted to that new & elegant system of dancing called Country dance Waltzing or Waltz Country dancing ——

The new species of Waltzing so denominated is entirely of the Authors invention, & being of a more recent date than that given in his last "Treatise on German & French Waltzing" is of course wholly different from it —— this note therefore is requisite to prevent those who are unacquainted with the various kinds of waltzing from supposing that work to be deficient on this account —— A Treatise on this new department of waltzing is now preparing for the Press & in the mean time any instruction on this head may be acquired by applying at the authors residence

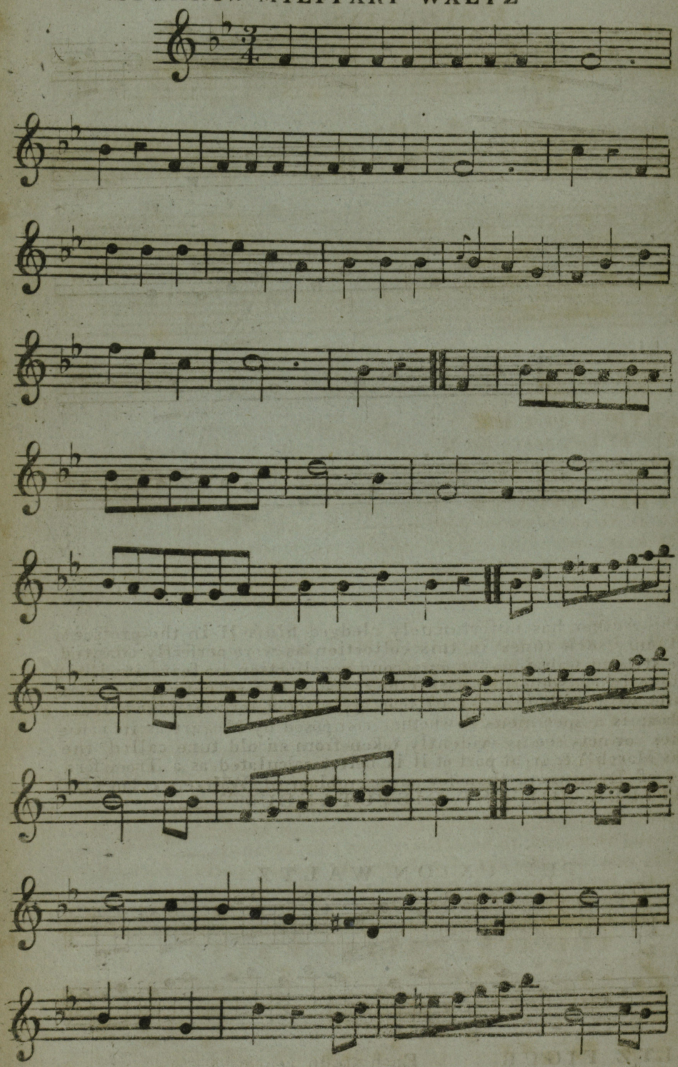
THE AUSTERLITZ WALTZ



SINGLE FIGURE Each strain repeated

The 1st lady turns the 2d gent: a–la waltz the 1st gent: turns the 2d. Do ⁝ swing with right hands round the 2d Cu: & set to your partner ⁝

MOZARTS MILITARY WALTZ





The Author has unfortunately pledged himself in the preface to insert only such tunes in this collection as were perfectly adapted to the stile of waltzing, but on second recollection he fears it will be requisite to insert some that have (he cannot tell for what reason) become favorites with the Public, yet are scarcely adapted for waltzing at all ___. the above is a specimen, & whether composed by Mozart as its name implies or not, seems evidently taken from an old tune called the "Hens March" & great part of it is better calculated as a Troop for a Corps of Drummers than for an assemblage of Waltzers, but "DE GUSTIBUS NON EST DISPUTANDUM" ___

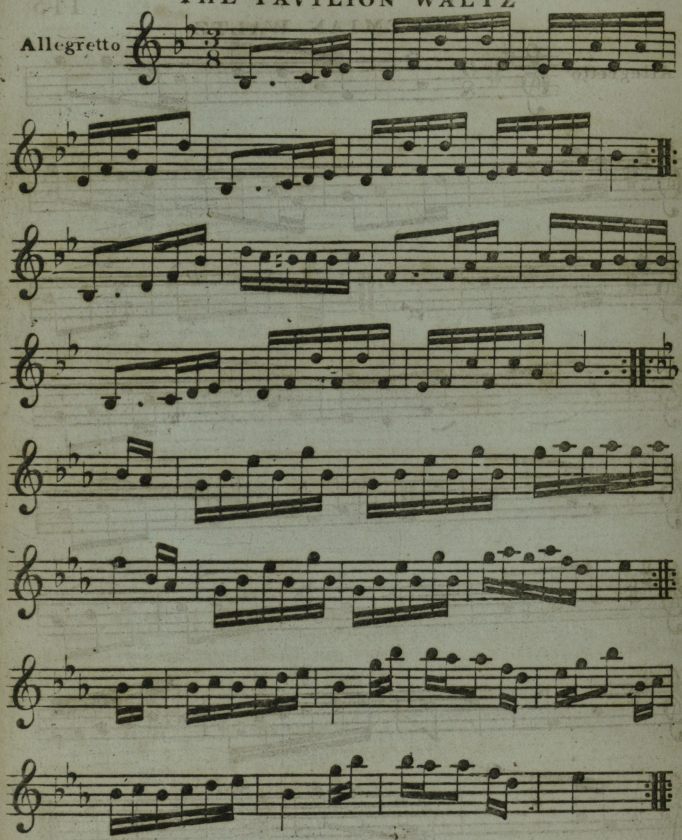
THE UNION WALTZ



WALTZ FIGUR Each strain repeated

The 1st. lady meets & turns the 2d. gent: a-la waltz the 1st. gent turns the lady Do: swing with right hands round the 2d. Cu: & waltz half poussette with sauteuse step

THE PAVILION WALTZ



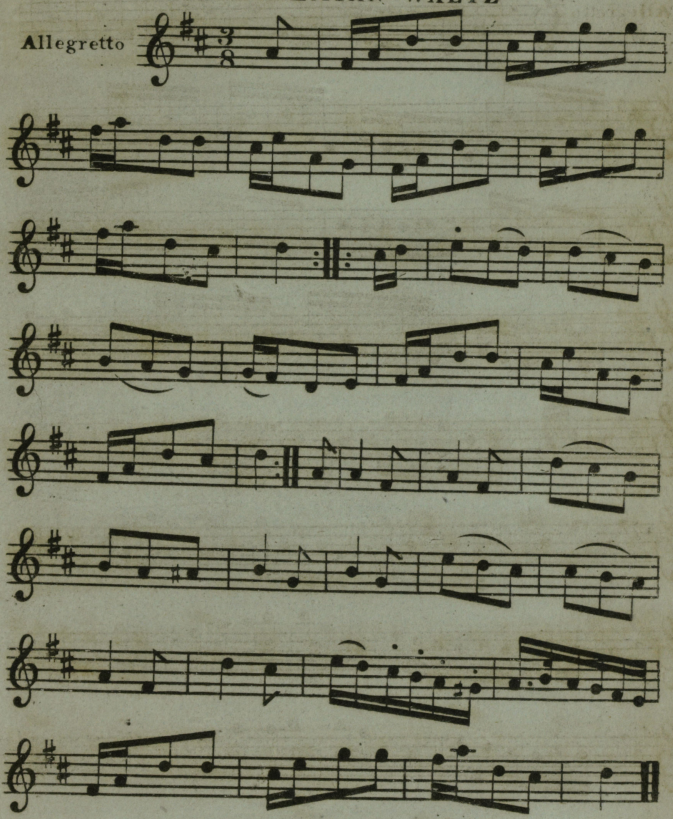
WALTZ FIGURE Each strain repeated

The 1st lady meets & turns the 2d gent: a-la waltz the 1st gent: turns the 2d lady do: promenade 3 Cu: a-la waltz whole pous sette & turn corners

OR THUS The 3 ladies & the 3 gent: set to each other with set ting waltz step waltz whole poussette with sauteuse step &swing corners a-la waltz

BOHEMIAN WALTZ

Allegretto



WALTZ FIGURE 1st & 2d strains repeated 3rd played straight thro
The 1st lady meets & turns the 2d gent: a–la waltz the 1st gent: meets & turns the 2d lady do: swing with right hands (round the 2d Cu: with progressive waltz step) then with left & swing corners a–la waltz

OR THUS Chain figure 6 round with progressive waltz step promenade 3 Cu: a–la waltz lead down the middle up again & waltz round with & turn your partner

THE ROYAL WALTZ

Allegretto



WALTZ FIGURE 1st & 3d strains repeated 2d played straight thro
The 3 ladies & the 3 gents set to each other with setting waltz step lead down the middle up again with progressive waltz step turn your partner & swing corners a-la waltz

OR THUS Chain figure 6 round with progressive waltz step waltz whole poussette with sauteuse step & turn corners a-la waltz

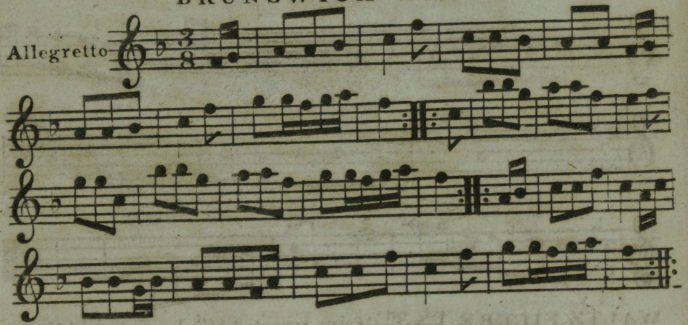
PRUSSIAN OR BATH WALTZ



WALTZ FIGURE Each strain repeated
Chain figure 6 round with progressive waltz step :‖: waltz whole poussette with sauteuse step :‖: & swing corners a la waltz :‖:

OR THUS The 3 ladies turn their partners a la waltz :‖: promenade 3 Cu: with progressive waltz step :‖: swing with right hands round the 2d Cu: & chain figure four round at bottom with progressive waltz step :‖:

BRUNSWICK WALTZ



WALTZ FIGURE Each strain repeated
The 1st lady meet & turn the 2d gent. a-la waltz the 1st gent. turns the 2d lady do :‖: waltz whole poussette :‖: & turn corners a-la waltz :‖:

OR THUS Chain figure 6 round with progressive waltz step :‖: 1d down the middle & up again a-la waltz lead thro the top Cu: :‖: and turn corners :‖:

SICILIAN WALTZ



WALTZ FIGURE 1st strain repeated 2d played straight thro & Da Capo
The 1st lady meets & turns the 2d gent: a-la waltz the 1st gent: meets & turns the 2d lady do lead down the middle up again & lead thro the top with progressive waltz step

ANGOULEME WALTZ



WALTZ FIGURE 1st & 3d strains repeated 2d played thro & Da Capo
Chain figure 6 round with progressive waltz step lead down the middle up again & turn your partner a-la waltz & turn corners a-la waltz

OR THUS The 3 ladies & the 3 gent: set to each other with setting waltz step promenade 3 Cu: turn your partner a-la waltz & whole poussette with sauteuse step

DUKE OF BERRI'S WALTZ



WALTZ FIGURE Each strain repeated
The 3 ladies & the 3 gent: set to each other with setting waltz step ; waltz whole poussette ; & swing corners a-la waltz .

PIRATES WALTZ



WALTZ FIGURE 1st strain repeated 2d played straight & D.C.
The 1st lady meets & turns the 2d gent: a-la waltz the 1st gent: turn the 2d lady do ; swing with right hands round the 2d Cu: (with progressive waltz step) & then with left .

OR THUS The 3 ladies & the 3 gent: waltz with each other ; lead down the middle up again with progressive waltz step ; & half poussette with sauteuse step .

GENOESE WALTZ (German)



WALTZ FIGURE Each strain repeated

The 3 ladies waltz with their partners the 3 gent: waltz whole poussette with sauteuse step & swing corners a la waltz

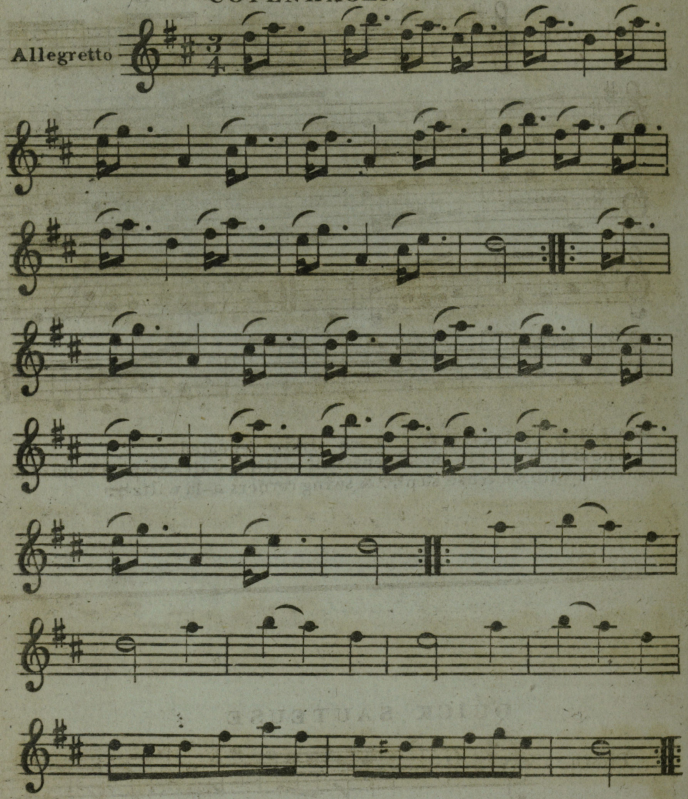
OR THUS The 1st lady meets & turns the 2d gent: a-la waltz the 1st gent: meets & turns the 2d lady Do: lead down the middle up again with progressive waltz step & turn your partner lead thro the bottom & half poussette with the bottom Cu:



WALTZ FIGURE 1st 2d & 3d strains repeated last played thro & D.C.
The 3 ladies set to the 3 gent: with setting waltz step promenade 3 Cu: a la waltz whole poussette with sauteuse step lead thro the bottom & waltz half poussette with top Cu:

OR THUS The first lady meets & turns the 2d gent: a la waltz the 1st gent: meets & turns the 2d lady Do: lead down the middle up again with progressive waltz step & turn your partner turn corners lead thro the top & waltz & chain figure 4 round

COPENHAGEN WALTZ



WALTZ FIGURE Each strain repeated
The 1st lady turns the 2d gent: a-la waltz the 1st gent: turns the 2d lady d° lead down the middle up again with progressive waltz step lead thro the top Cu: & swing corners a-la waltz

OR THUS Promenade 3 Cu: a-la waltz whole poussette with sauteuse step chain figure four round with 3d Cu: & turn your partner

OR THUS The 3 ladies & the 3 gent: set to each other with setting waltz step swing with right hands round the 2d Cu: half poussette with the bottom Cu: & swing corners a-la waltz

CALABRIAN WALTZ

Allegretto



WALTZ FIGURE Each strain repeated
The 3 ladies set to the 3 gent: with setting waltz step ⌐¬ waltz whole poussette with sauteuse step ⌐¬ & swing corners a-la waltz ⌐¬

QUICK SAUTEUSE

Presto

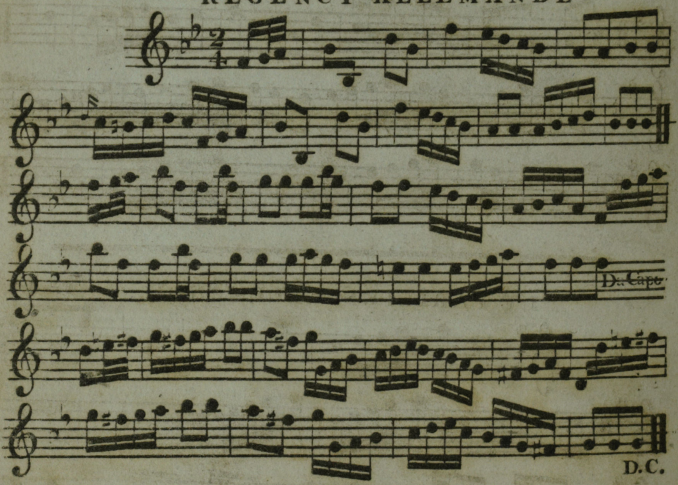


D.C.

ALLEMANDE St. CLOUD (French)



REGENCY ALLEMANDE

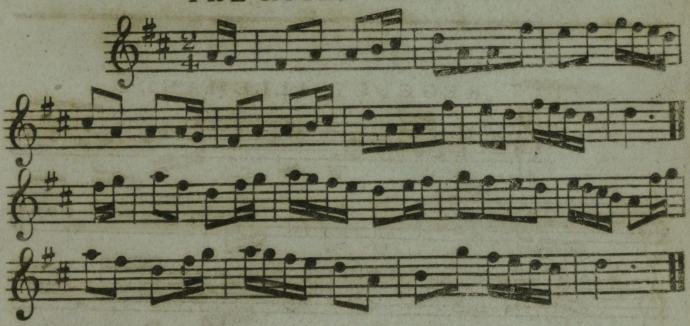


The Author trusts that the Allemandes given in this collection tho not numerous will be found Correct & in the true Allemande style & thoroughly adapted to that beautiful species of dancing

LA PAYSAN ALLEMANDE (French)



THE ROYAL ALLEMANDE



LE PARISIEN ALLEMANDE (French)



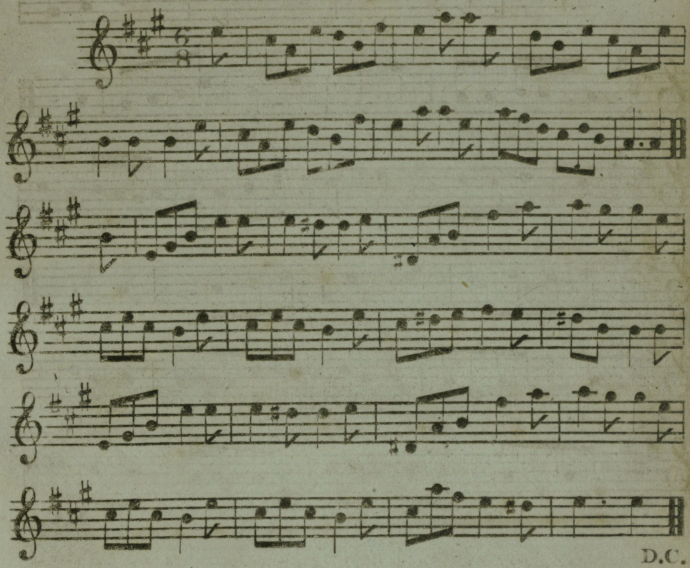
LA PASTOURELLE (French)



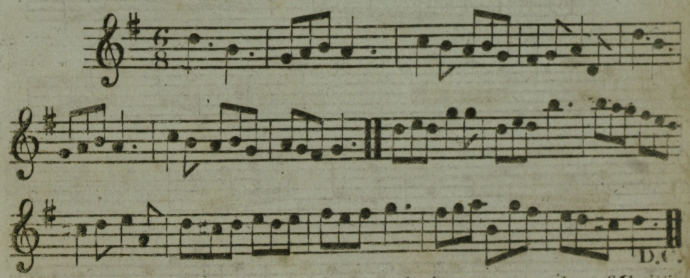
ALLEMANDE DU MIGNON (French)



LA PACIFIQUE COTILLION (French)

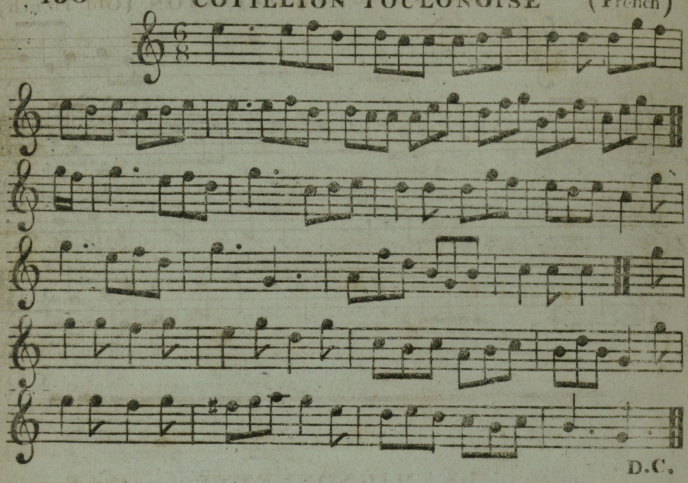


LES DEUX AMIS COTILLION (French)

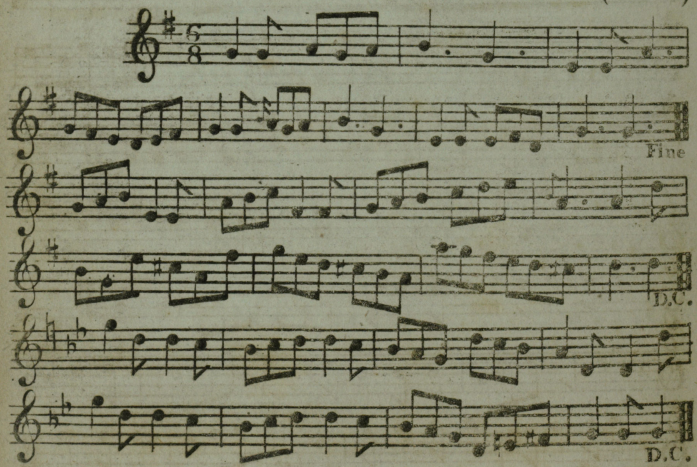


The dimensions of this work will not admit a great number of Cotillions such however as are inserted may be depended upon as real Cotillions composed in the original triple time which is alone proper for that species of dancing of late it has been customary to adapt cotillion figures to common time a system equally absurd as to walk a Minuet to the BellisleMarch or Tom Tollis Hornpipe —No doubt the thing if determined upon may be done but I will leave the reader to Imagine with what Propriety

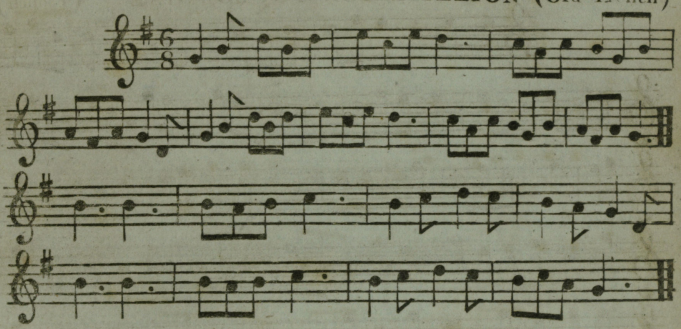
COTILLION TOULONOISE (French)



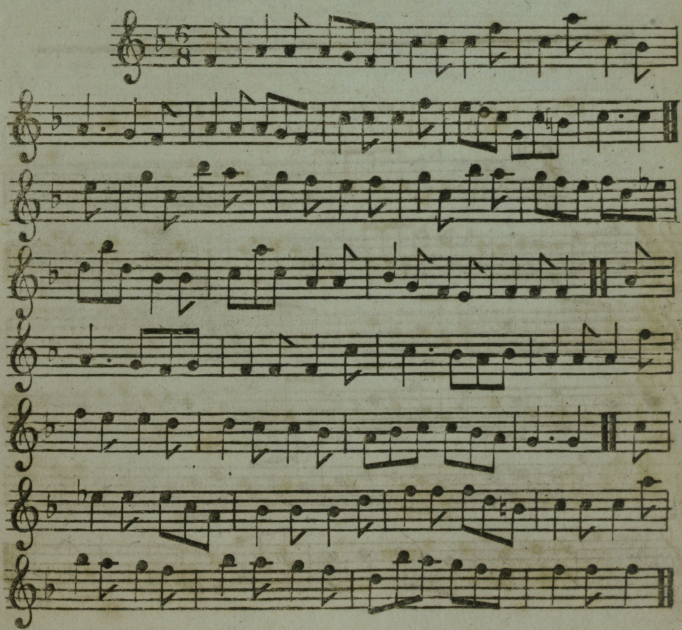
LA FILLE PASTORALE (French)

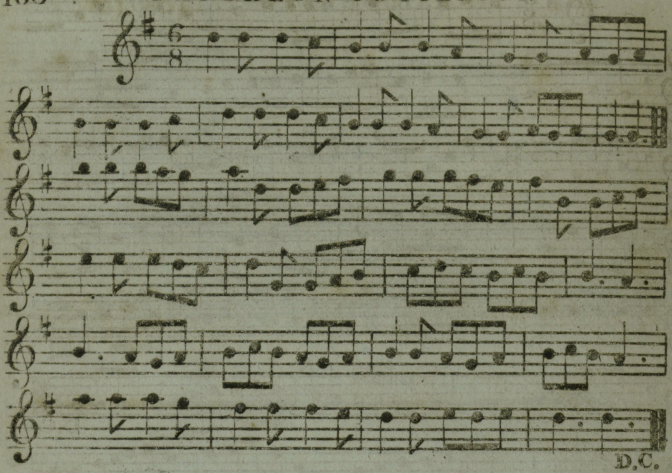


MARIONETS COTILLION (Old French)

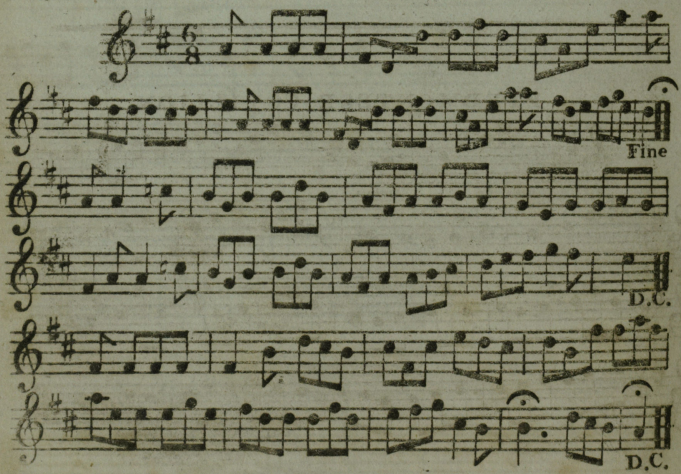


LA MIGNONNETTE Old French

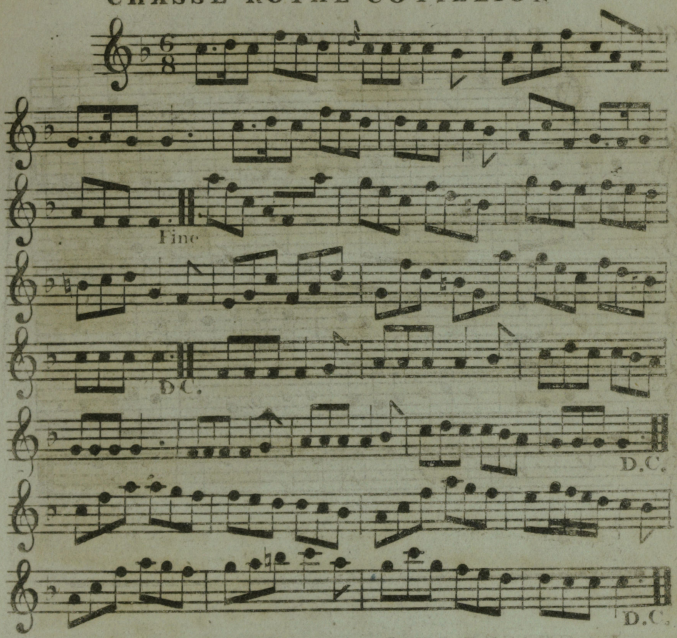




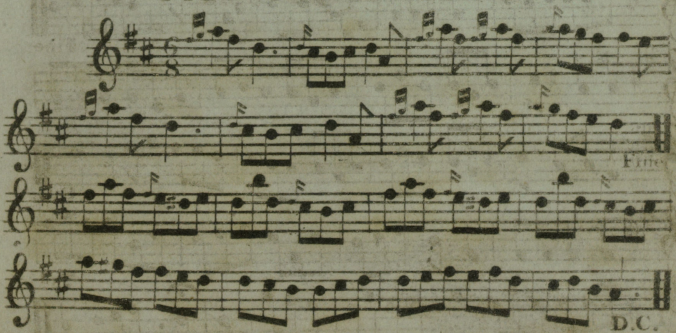
LA CHASSE DE GARDE COTILLION



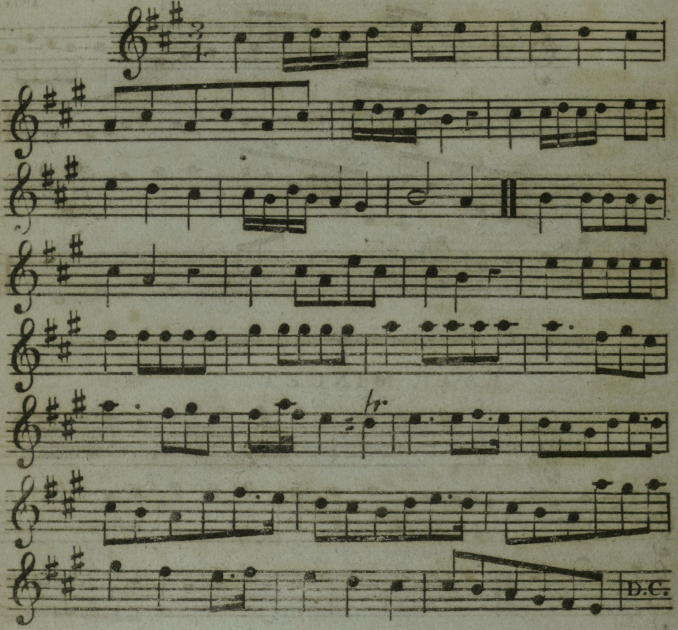
CHASSE ROYAL COTILLION



PIEDMONTESE COTILLION



MINUET DE LA COUR



LADY COVENTRYS MINUET



As the limits of this work will not admit of a large collection of Minuets & Gavots only a few of the most Celebrated have been selected and such as are more particularly adapted to school teaching.



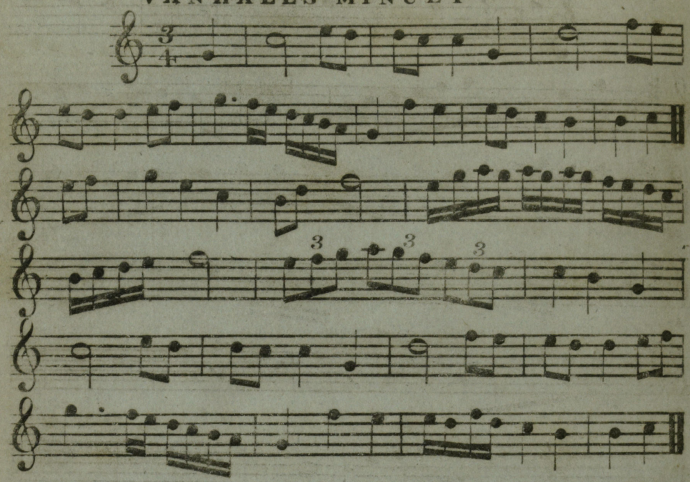
BATH MINUET



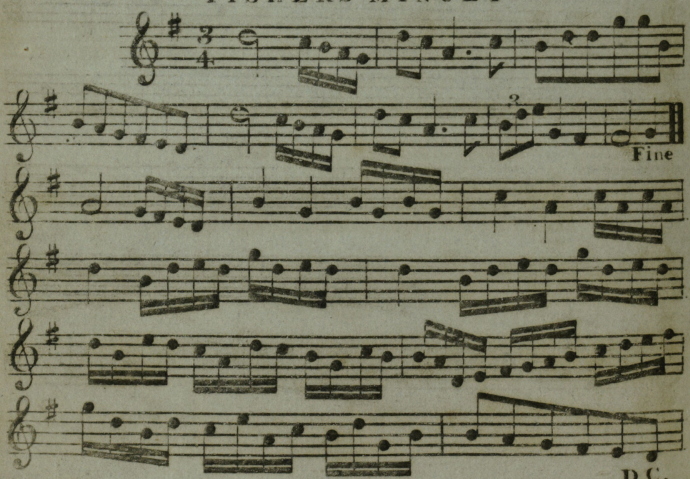
MILAN MINUET



VANHALL'S MINUET

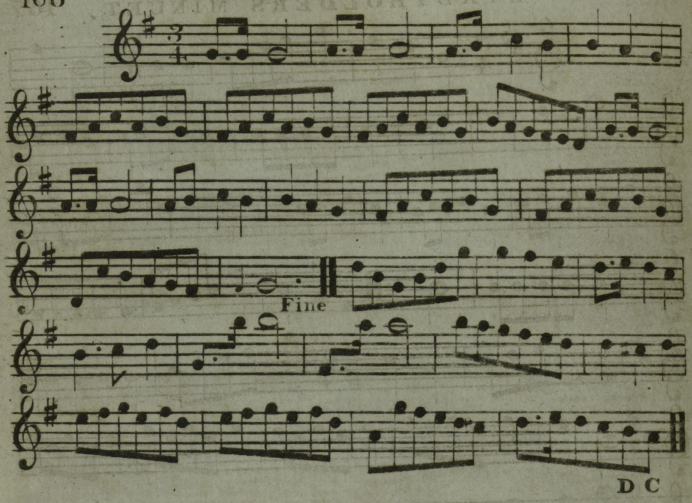


FISHER'S MINUET

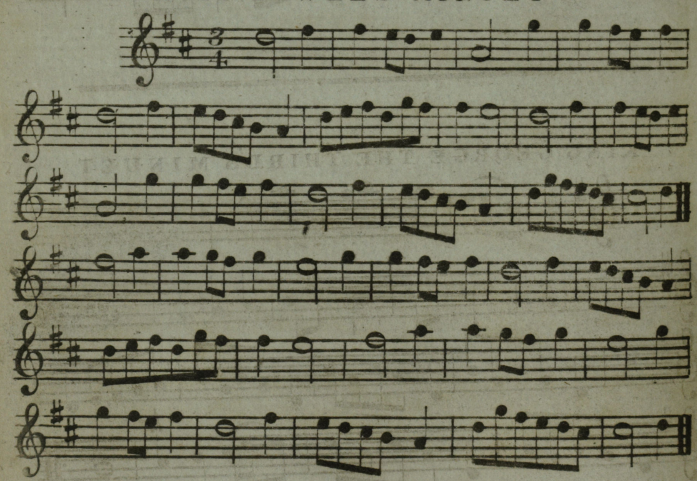


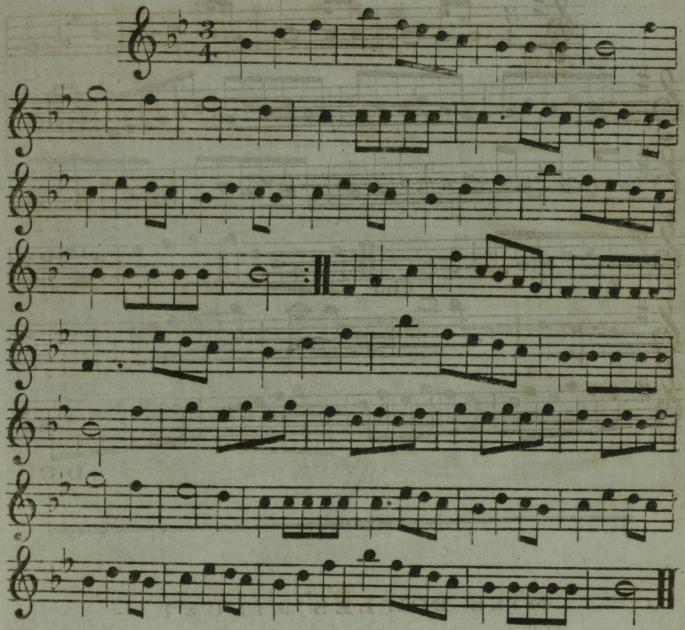

Fine
TRIO
D.C.

MARSHAL SAXE'S MINUET

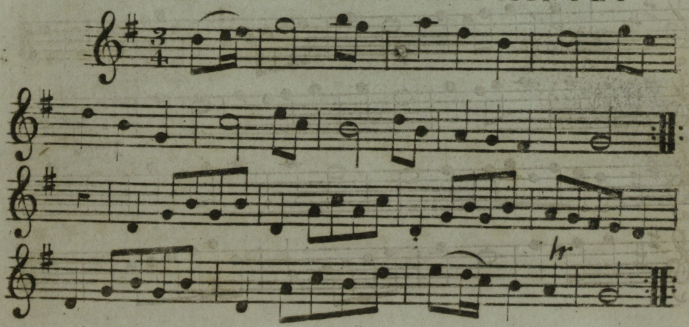


MISS BOWLES' MINUET





KING GEORGE THE THIRD'S MINUET



BIRTH DAY MINUET

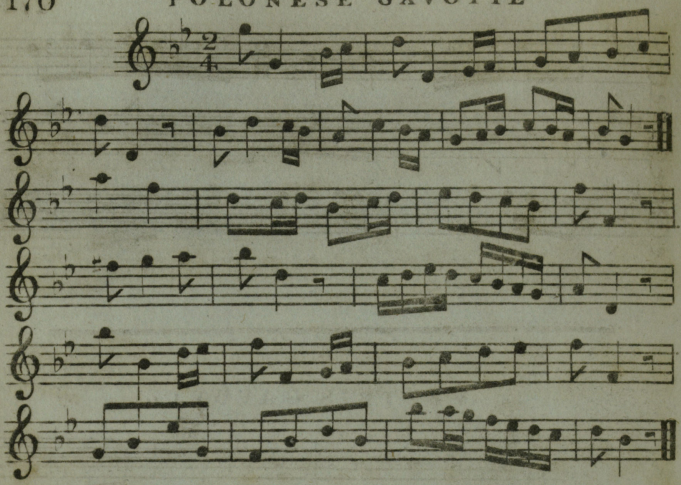


GIORDANI'S MINUET

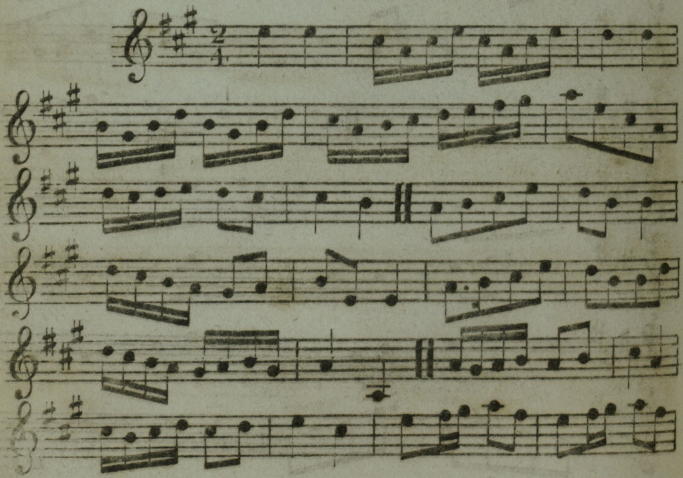



Fine
TRIO
D.C.

POLONESE GAVOTTE



GAVOTTE PARISIENNE

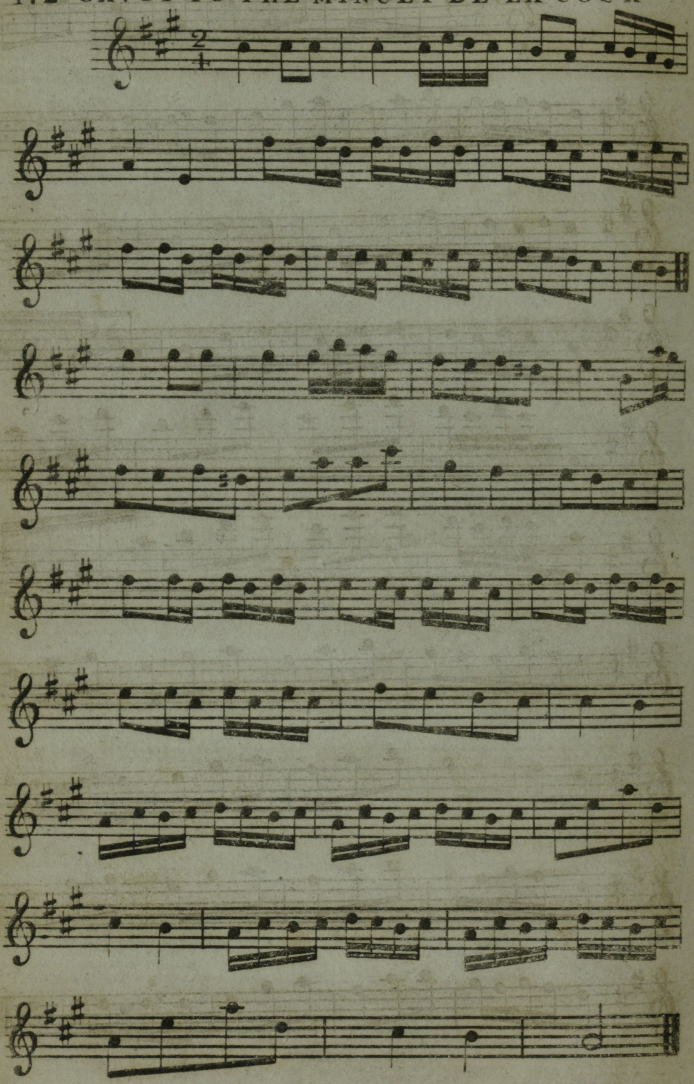




VESTRIS' GAVOTTE



GAVOT TO THE MINUET DE LA COUR



GUARACHA DANCE OR CARTHAGINIAN FANDANGO



LES FOLIES D' ESPAGNE



VESTRIS' BOLERO

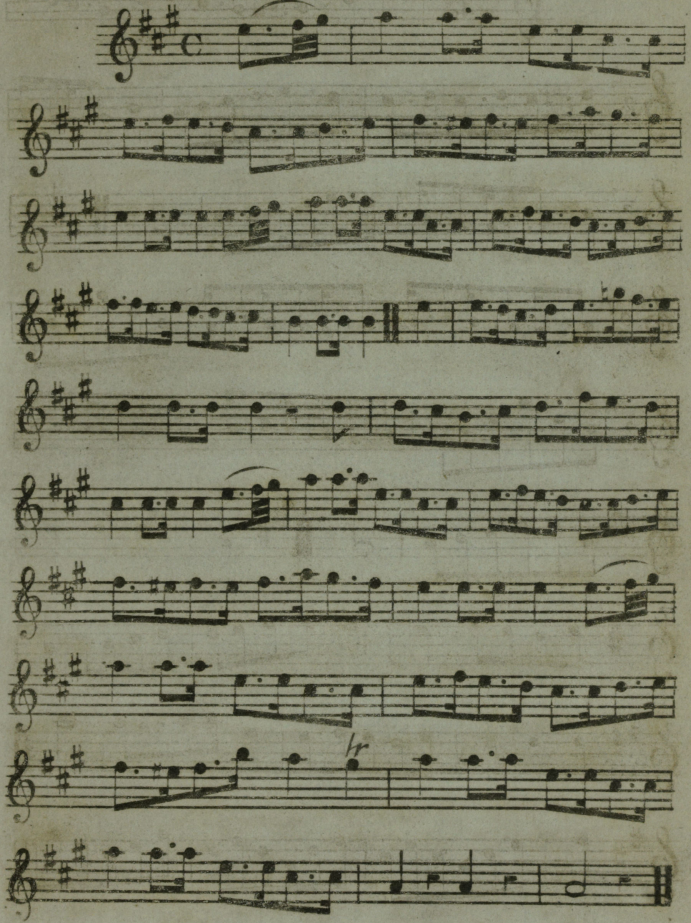




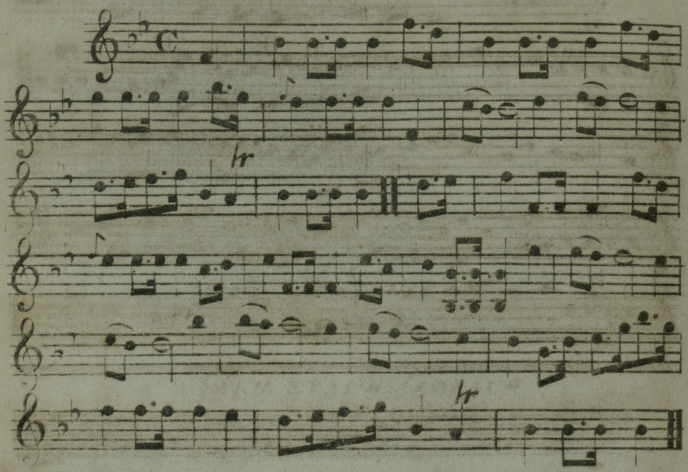
WILSON'S FANDANGO



PROMENADE MARCH *

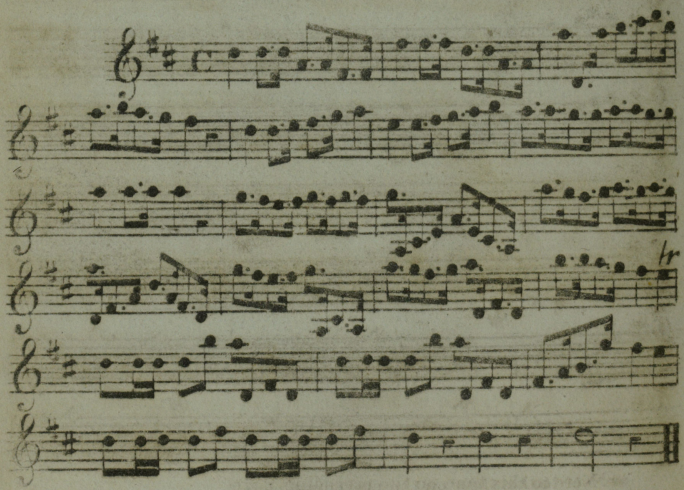


* In a Companion to the Ball Room it is necessary to insert a few Marches for the purpose of Promenading to render the work complete

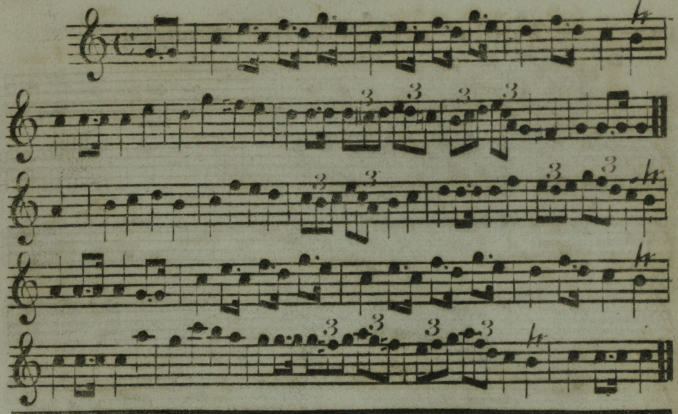


* As a March should always precede the Waltzing this was composed in waltz time for that purpose & to shew the connection between Triple and Common Time the Former will be an imitation of the Latter if properly played.

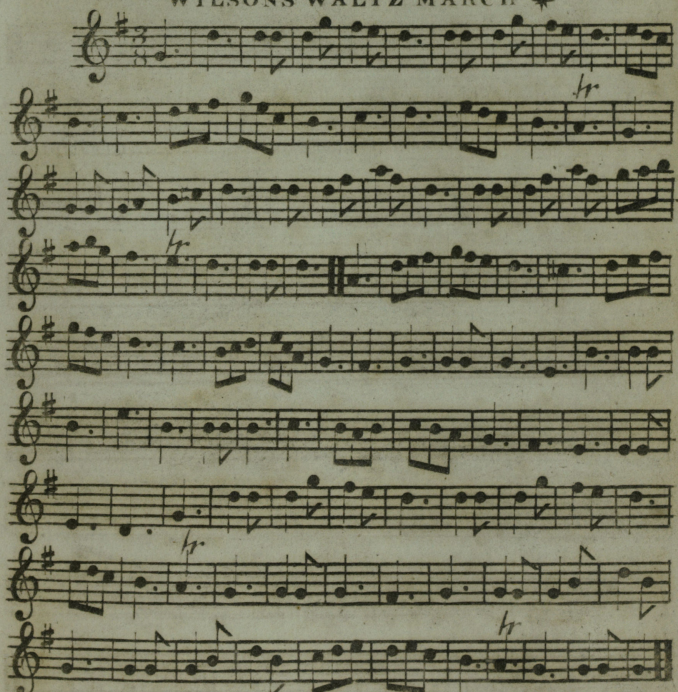
THE UNION MARCH



WILSON'S PROMENADE MARCH



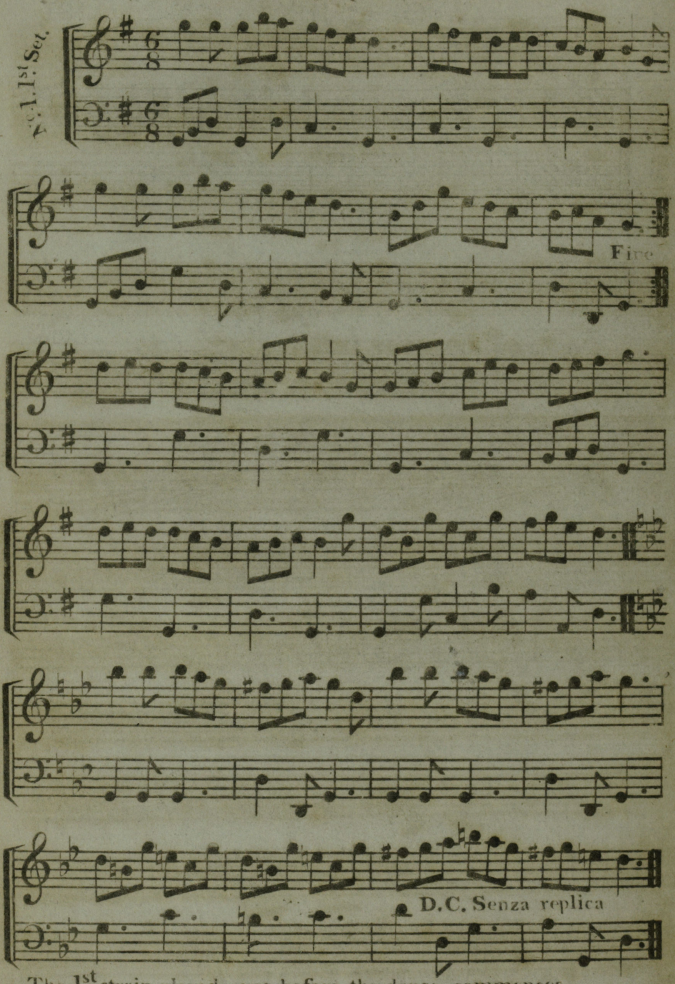
WILSON'S WALTZ MARCH *



* Note to this tune on the preceding page

Quadrilles

LA COQUETTE La Partolet



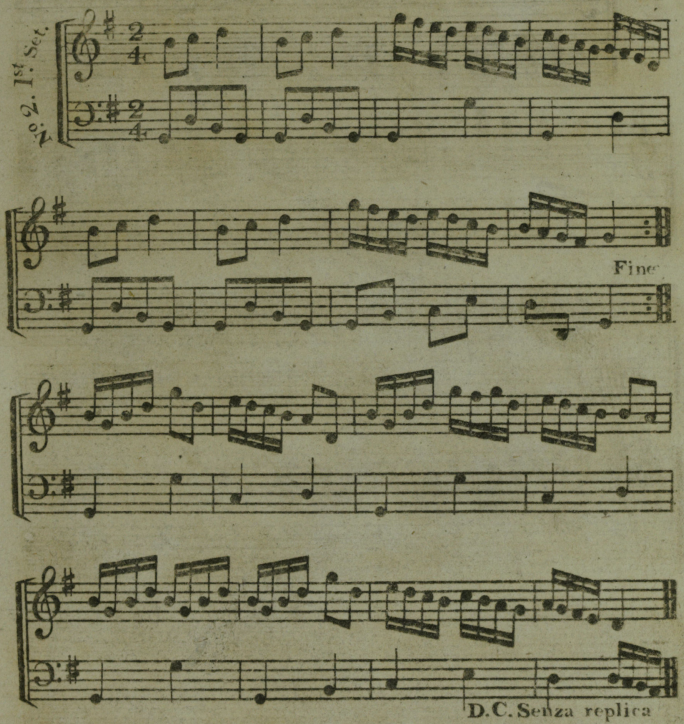
The 1st strain played once before the dance commences.

FIGURE The 1st strain repeated 2d & 3d played straight thro & Da Capo every time the figure is performed.

		Bars
1st	The four opposites advance & retire	4
2d	Chasses to the right & left	4
3d	Set to your partners	4
4th	Turn your partners with both hands	4
5th	Ladies chain	8
6th	Chasses across all 8 set & back again	8

The other 4 dancers do the same

LA SIBYLLE L' Ete



The 1st strain played once before the dance commences
FIGURE The 1st strain repeated 2d played straight thro & Da Capo every time the figure is performed

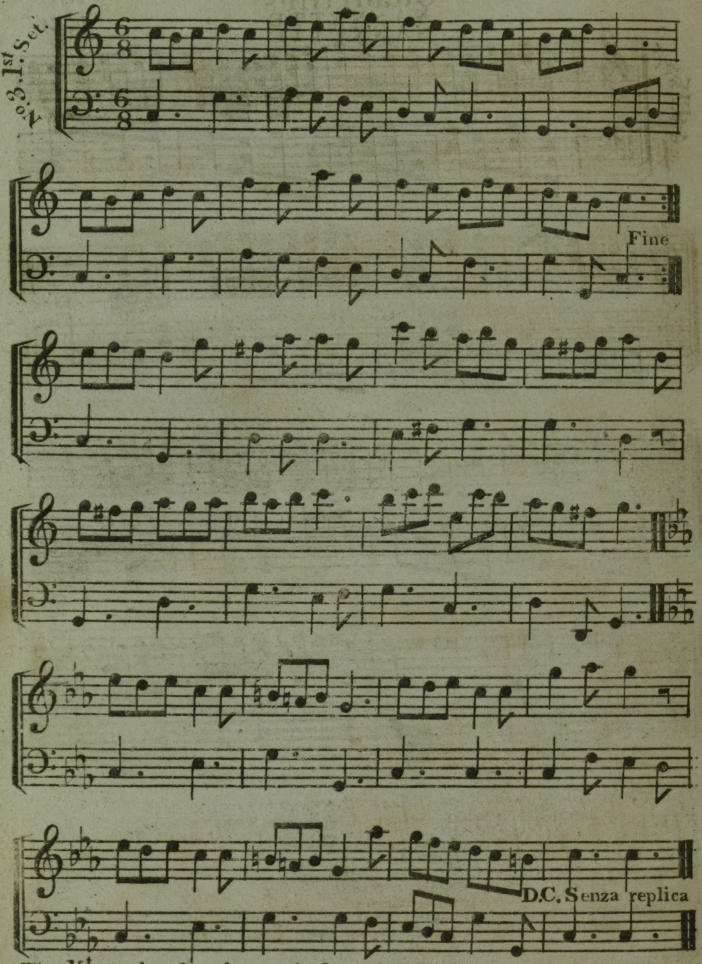
	Bars
1st The opposite lady & gent: advance & retire	4
2d Turn your partner	4
3d Cross over giving the right hand to the opposite lady & set	4
4th Chasses to the right & left	4
5th Cross back again to places giving the left hand & set	4
6th Chasses to the right & left	4

The other dancers do the same

The various figures given in these Quadrilles are generally danced at the Quadrille parties of the nobility & gentry & the different steps adapted to them may be learnt of Mr. Wilson either technically or otherwise.

JACINTHA

La Poulle



The 1st strain played once before the dance commences

FIGURE The 1st strain repeated 2d & 3d played straigh thro & Da Capo every time the figure is performed. Bars

1st Chasses across all 8 set & back again _ _ _ _ _ _ _ _ 8
2d The 4 ladies advance to the centre set & pass round their partners to the left _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ 8
3d Half promenade _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ 4
4th Half right & left to places _ _ _ _ _ _ _ _ _ _ _ _ 4
5th Set to your partner _ _ _ _ _ _ _ _ _ _ _ _ _ _ 4
6th Turn your partner _ _ _ _ _ _ _ _ _ _ _ _ _ _ 4

The other 6 dancers do the same.

NANNETTE L'Et



The 1st strain played once before the dance commences

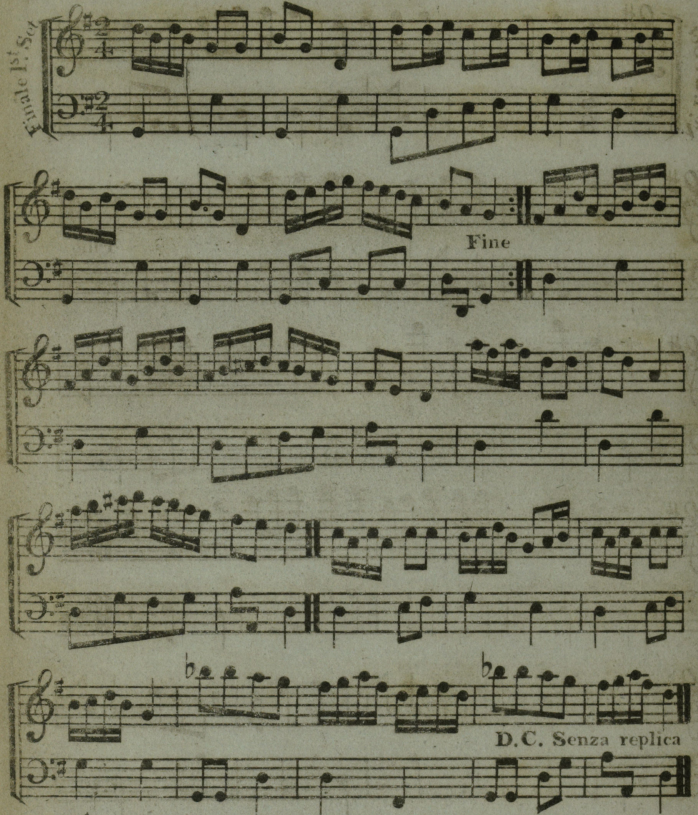
FIGURE The 1st strain repeated 2d played straight thro & Da Capo every time the figure is performed Bars

1st The opposite Couples promenade _ _ _ _ _ _ _ _ _ _ _ 8

2d The opposite lady & gent: cross over giving the right hand & set _ _ _ _ _ _ _ _ _ _ _

LA FINALE

Finale



The 1st strain played once before the dance commences

FIGURE The 1st strain repeated 2d & 3d played straight thro&
Da Capo every time the figure is performed Bars

1st All 8 chasses across set & back again _ _ _ _ _ _ _ 8
2d The ladies meet set & pass round their partners on the left to places _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ 8
3d The gentlemen meet set & pass round their partners on the right to places _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ 8
4th The opposite lady & gent: change places giving right hands & set _ 4
5th Cross over back again giving left hands _ _ _ _ _ _ 4
The other dancers do the same

When all the Couples have finished the dance then hands all round for the finale which will take the first strain once

ATALANTA Le Pantolon



The 1st strain played once before the dance commences
FIGURE The 1st strain repeated 2d & 3d played straight thro & Da Capo every time the figure is performed

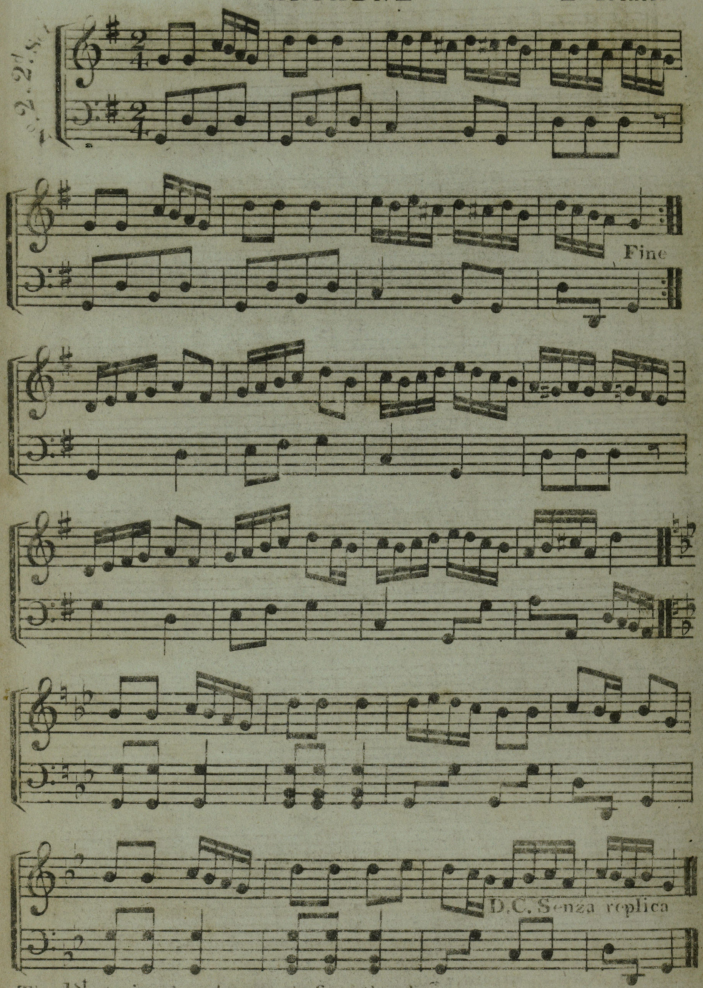
	Bars
1st Chain anglaise	8
2d Opposite Couples promenade	8
3d The opposite lady & gent: advance & retire	4
4th Turn your partners	4
5th Chasses all 8 oblique set & back again	8

The other dancers do the same.

Quadrilles

ARIADNE

La Trenise



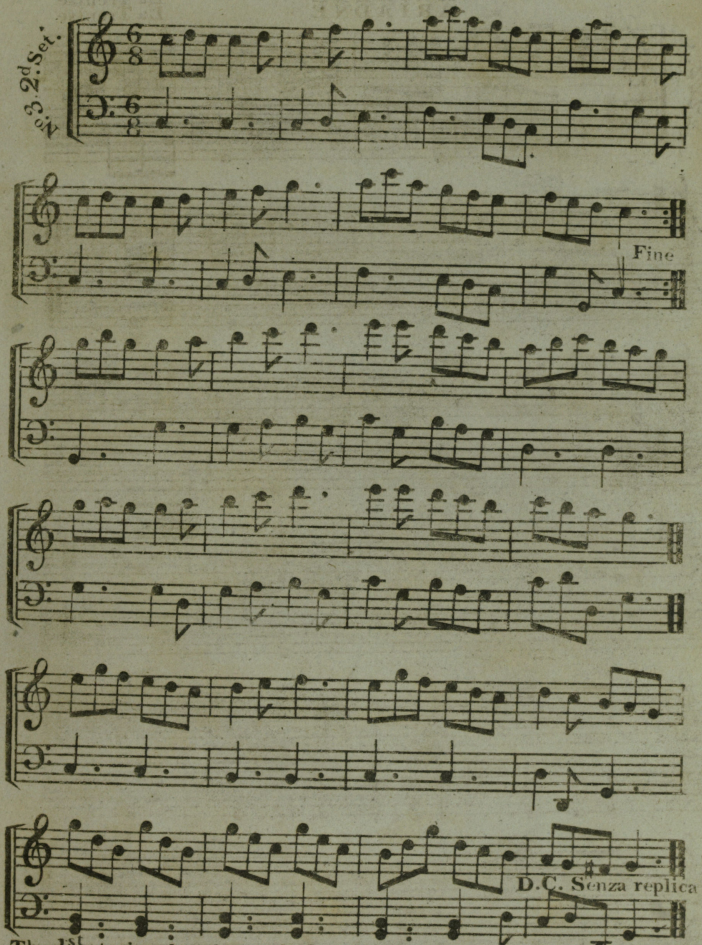
The 1st strain played once before the dance commences
FIGURE The 1st strain repeated 2d & 3d played straigh thro & Da Capo every time the figure is performed

		Bars
1st	The A opposites advance with chasses jetté en assemblé & set with 2 balotté & lead opposite partners thro the sides to places	8
2d	Half promenade with 3 chasses jetté en assemble	4
3d	Half right & left to places 3 chasses jetté en assemble	4
4th	Set to your partners with 2 balotté	4
5th	Turn your partners 3 chasses jetté en assemblé	4
6th	Hands all round with 7 chasses jetté en assemblé	8

The other dancers do the same

LA JUNON

La Poulle



The 1st. strain played once before the dance commences

FIGURE The 1st strain repeated 2d & 3d played straight thro & Da Capo every time the figure is repeated.

1st. The 4 ladies advance meet in the centre set & pass round their partners on the left to places _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ Bars 8

2d Opposite Couples promenade _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ 8

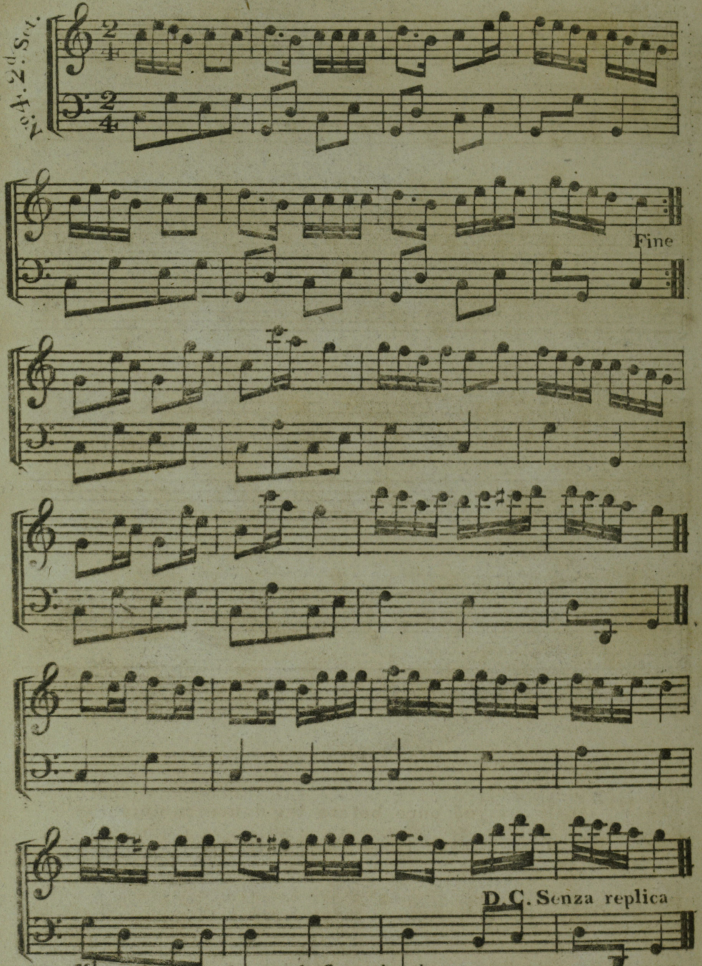
3d Ladies chain _ 8

4th Chasses all 8 oblique set & back again _ _ _ _ _ _ _ _ _ 8

The other dancers do the same

FLORETTA

La Trenise



The 1st strain played once before the dance commences
FIGURE The 1st strain repeated 2d & 3d played straight thro & Da Capo every time the figure is repeated.

	Bars
1st All the ladies & gentlemen advance & form 2 transverse lines facing different ways & set	4
2d Swing round with right hands to places	4
3d Chasses all 8 oblique set & back again	8
4th Opposite Couples promenade	8
5th Chain anglaise	8

The other dancers do the same

LE POINT DU JOUR



The 1st strain played once before the dance commences.

FIGURE Tune played twice thro' with Da Capo every time the figure is repeated.

1st. The opposite lady & gent: meet & set & chasses to the right & to the left - Bars 8

2d. Retire set and chasses to the right & to the left - - - - 8

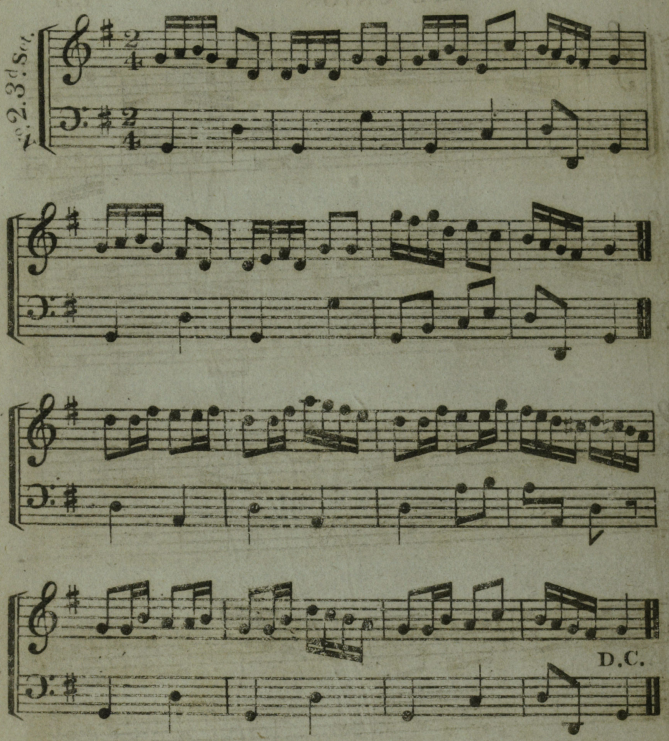
3d. Their Partners advance & do the same - - - - - - - - - 8

4th. The same back again - - - - - - - - - - - - - - - - 8

5th. Ladies chain round & turn their partners - - - - - - 8

6th. The opposite Cus promenade - - - - - - - - - - - - 8

The other dancers do the same



The 1st. strain played once before the dance commences.
FIGURE Tune played twice thro' with Da Capo every time the figure is repeated.

1st. The opposite lady & gent: cross over set to each other & chassés to the right & left. - - - - - - - - - - - (bars) 8
2d. The same back again - - - - - - - - - - - - - - - - 8
3d. Their partners cross over & chassés to the right & left. 8
4th. The same back again - - - - - - - - - - - - - - - 8
5th. Promenade opposite couples - - - - - - - - - - - 8
6th. The Ladies chain round & turn their partners. - - - 8

The other dancers do the same

Note — The figures set to the Quadrilles in this work are different from those already published which are so well known & to save the trouble of writing new ones are copied into almost every coll.n lately published — all these figures are explained by Diagrams in the Quadrille Instructor recently published by the same Author.

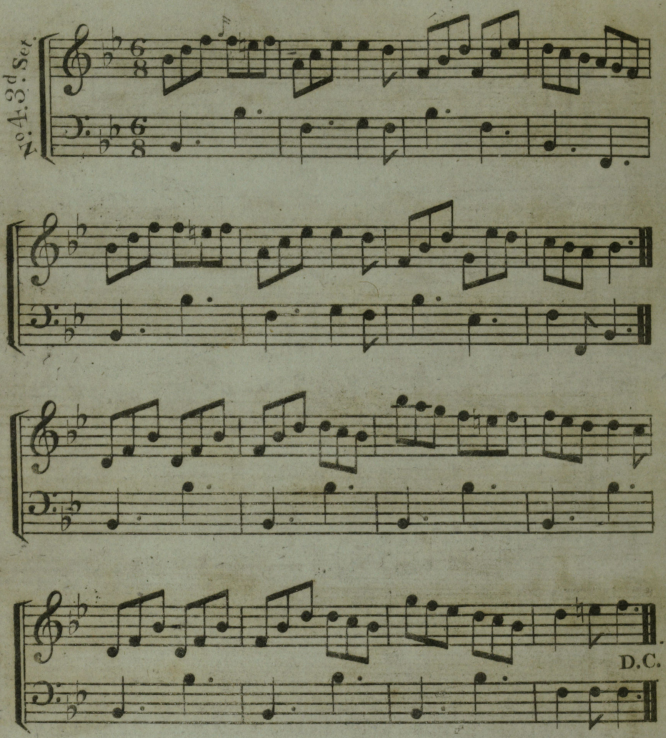


The first strain played once before the dance commences.
FIGURE Tune played twice thro'& Da Capo every time the figure is performed

1st. The opposite lady & gent: advance & retire chassés to the right & to the left. - - - - - - - - - - - - - - - - - - Bars 8
2d Their partners do the same - - - - - - - - - - - - - - 8
3d. Set to your partner with balote' & change places set and back again - 8
4th. The four ladies meet in the centre set and pass their partners on the left to places - - - - - - - - - - - - 8
5th The four gent: meet in the centre set & pass their partners on the right to places - - - - - - - - - - - - - 8
6th. All eight chasse twice across & back again - - - - - 8

The other dancers do the same.

THE TERPSICHORE



The 1st strain played once before the dance commences.

FIGURE Tune played twice thro' with Da Capo every time the figure is repeated.

	Bars
1st. The opposite lady & gent: swing with right hands and change places then swing with left hands & back again	8
2d. Their partners do the same	8
3d. The opposite couples promenade	8
4th. The side Cus. do the same	8
5th. The opposite Cus. meet set & lead thro' the sides to places	8
6th. The side Cus. do the same	8

The other dancers do the same

Quadrilles

THE PAVILION



The 1st strain played once thro' before the dance commences.

FIGURE – Tune played twice thro with Da Capo every time the figure is repeated.

	Bars
1st All 8 chassé across twice & back again	8
2d Set to your parts & change places set & back again	8
3d The opposite lady & gent: swing with right hds then with left	8
4th Their partners do the same	8
5th The opposite Cus promenade	8
6th The other Cus do the same	8

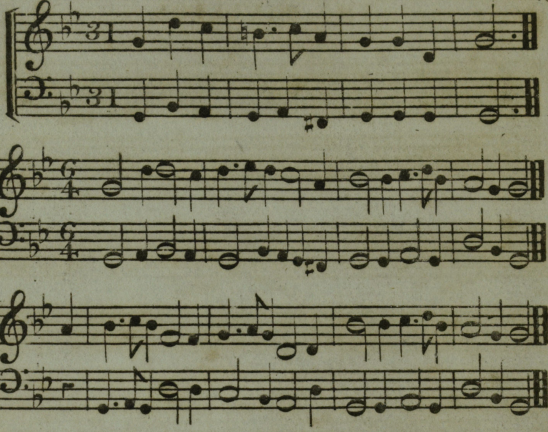
FIGURE ✳

1st The 4 ladies meet in the centre set and pass their partners on the left to places	8
2d Their partners do the same & pass to left	8
3d All 8 chasse across and back again	8
4th The opposite lady & gent: meet & set swing with right and turn your partner	8
5th Their partners do the same	8
6th Hands all round	8

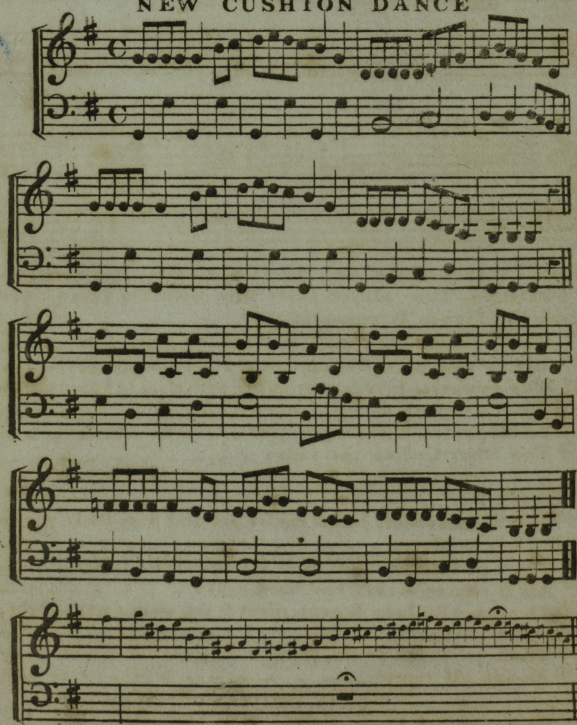
✳ The other dancers do the same

✳ Note — When the whole of the Cus have finished the dance the 1st strain is played once over for the finale the Dancers Hands all round to finish.

Joan Sanderson or the OLD CUSHION DANCE



NEW CUSHION DANCE



Engraved by Skarratts Platt Terrace Pancras

THE ORIGINAL FIGURE TO Joan Sanderson: THE OLD CUSHION DANCE.*

This Dance is begun by a Single Person (Man or Woman) who taking a Cushion in their hands, dances round the room, and at the end of the tune, they stop and sing--

"This Dance it will no farther go."

Musician—"I pray, good Sir, why say you so?

Man—"Because Joan Sanderson will not come to!"

Musician—"She must come to, and she shall come to, and she must come whether she will or no."

---

* The original Tune and Figure of this old Dance is here given verbatim, for the purpose of shewing the difference between the manners and customs of Ball Room Dancing a century ago and these of the present time. The reader on examining this Dance, will at once perceive the necessity of modernizing the Figure and Dialogue (as may be seen in Page 195) to render it more suitable to the present time. It is also tolerably evident, that the old Tune is not quite calculated for the modern ear. The Author has therefore given another, which he conceives better adapted for that purpose; the age of this Dance remains unknown, as the copy from which it was taken was published eighty-five years since, and it was then called an Old Dance. This Figure has at various times been danced to different tunes, the original being nearly obsolete, and generally disliked.

Then the Man lays down the Cushion before a woman, on which she kneels and he kisses her, singing—

"Welcome! Joan Sanderson! Welcome!"

Then she rises, takes up the Cushion, and both Dance, singing—

"Prinkum Prankum is a fine dance,
"And shall we go Dance it once again, once again,
"And once again, and shall we go Dance it once again."

Then making a stop, the Woman sings as before—

"This Dance it will no further go."

Musician—"I pray you, Madam," &c.

Woman—"Because John Sanderson," &c.

Musician—"He must come to, and he shall, &c.

And so she lays the Cushion before a Man, who kneeling upon it, salutes her, she singing—

"Welcome! John Sanderson! Welcome!"

Then he taking up the Cushion, they take hands and Dance round, singing as before, and thus they do until the whole Company is taken into the Ring. Then the Cushion is laid before the first Man; the Woman singing—

"This Dance," &c.

As before; only instead of "come to," they sing "go fro"; and instead of "*Welcome! John Sanderson,*" &c. they sing—Farewell! John Sanderson; Farewell! Farewell!" and so they go out, one by one, as they came in.

---

* The Woman is kissed by all the Men in the ring at her coming in and going out; likewise the Man by all the Women.

FIGURE

TO THE

NEW CUSHION DANCE.*

BEFORE this Dance commences, the Company should be all seated round the room, then the Dance is begun by a single Gentleman; it may be by either Lady or Gentleman. If a Gentleman, he takes the Cushion in his hand, or throws it over his shoulder, and dances round the room to the Music, stops at any Lady he pleases, and lays the Cushion at her Feet, the Music ceases; at the same time the *Gentleman* says to the *Musician*,

"This Dance will no further go.?"

Musician—"Why, Sir, say you so?"

Gentleman—"Because the Lady wont come to."

Musician—"She must and shall come to."

---

* The great alteration that time has produced in our customs and manners since the old Dance was first composed (although it was for years very popular) has now rendered it by no means adapted to the Public Ball Room: nor has the Author permitted it at any of his Balls, or ever seen it attempted in public more than once: it is now confined to private companies, and those generally in the country. It is therefore only given here, by very particular request, as it was contended, that as long as this was a favourite dance with some companies, though probably it might not, according to strict Etiquette, be adapted to the Public Ball Room; yet it ought not to be omitted in a Companion to the Ball Room, to render it more suitably adapted to the present time and manners. Some of the superfluous dialogue is left out, and the other modernized; and a new Tune has been given to it.

† It is sometimes danced with only saying "She wont come too," leaving out the words "This Dance will no further go."

The same words are used by the Lady, where she says it before the *Gentleman*, with only this alteration, that instead of *Lady*, she says—

"The *Gentleman* wont come too."

The *Lady* must then kneel down, and the *Gentleman* salutes her.

They rise, and then the *Lady* takes the Cushion, dances round, leading the *Gentleman* with her left hand; sometimes they lightly take hold of each others dresses: she then, in the same manner, lays it before a selected *Gentleman*, who kneels down and kisses her. Then the second *Gentleman* takes the Chushion as before, and lays it at the feet of another *Lady*, and so on alternately to every *Lady* and *Gentleman*, till they are all joined in the dance; who then join hands, make a ring, and dance round once, then stand still, while the *Gentleman* (or *Lady* as it may be) that begun the Dance, takes the Cushion as before, lays it at the feet of any Lady he pleases and salutes her; then raising up the *Lady*, bows to her and leaves the circle, the *Lady* saying,—

"Farewell! Sir."

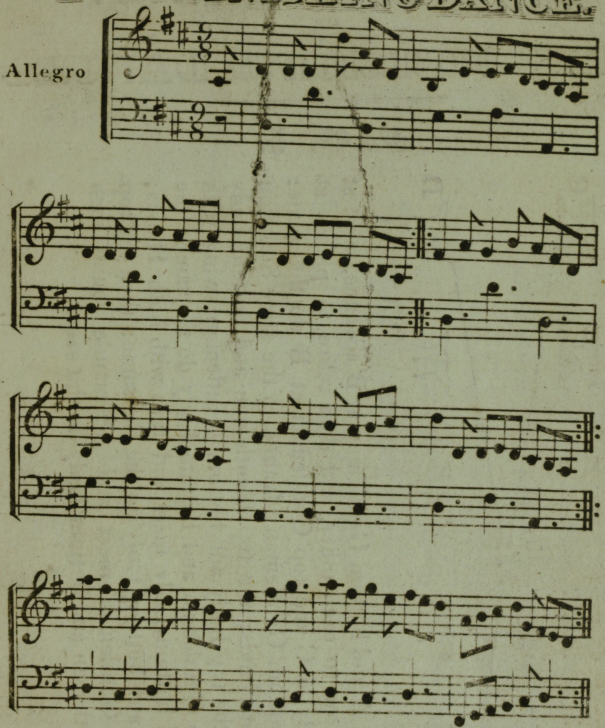
The *Lady* then takes the Cushion, they all hands round again, and all stop for the *Lady* to select a *Gentleman* to lay the Cushion to, who kneels, salutes her, the Gentleman raises her up, she courtesys and retires, the *Gentleman* saying—

"Farewell, *Madam*, or *Miss*."

And so on till they are all gone out of the circle one by one as they came in.

Sir Roger de Coverly *

THE FINISHING DANCE.



SINGLE FIGURE. *Each Strain repeated.*

Set and change sides with second couple, set and back again :‖: lead down the middle up again, set to the top couple :‖: and swing corners :‖:

OR THUS: Set and hands across quite round with second couple, set and back again :‖: whole pousette :‖: set three across and three in your places.

* This Tune has also a secondary name, derived from the name of the Dance to which it properly belongs, which is the Finishing Dance. The whole of the Movements of the Figures and Positions of the Arms are described and shewn by Diagrams in the following pages.

Sir Roger de Coverley,

OR

THE FINISHING DANCE

FIG. I.

The top Lady at A and bottom Gentleman at B advance, meet at F, Courtesy and Bow to each other, and then retire to places at A D; then the Lady at C and top Gentleman at B do the same: the top Lady and bottom Gentleman advance to the same Situation and swing with right Hands; the top Gentleman and bottom Lady do the same: then the top Lady and bottom Gentleman swing with left Hands; the top Gentleman and bottom Lady do the same: the top Gentleman and bottom Lady meet and turn with both Hands; the top Gentleman and bottom Lady do the the same: then the top Lady and bottom Gentleman meet and Allemande round each other; the top Gentleman and bottom Lady do the same.

Sir Roger de Coverley,

OR

THE FINISHING DANCE

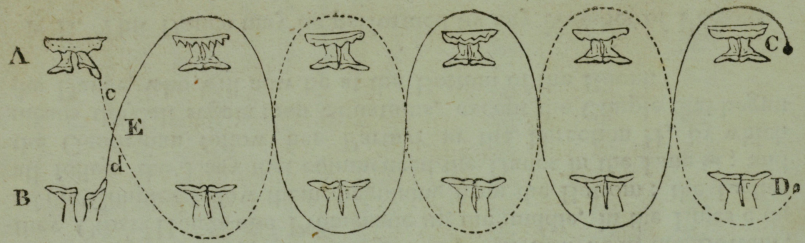


FIG. II.

The top Couple at A B, pass each other at E, and cross over every Couple till they come to the Bottom, the Lady moving in the Direction C D, and the Gentleman in the Line little c and d.*

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* Should the set be very long, they may cross over every other Couple, missing a Couple every time; in crossing, the Lady passes in front of the Gentleman, that is, always passing the Gentleman on her Right Hand.

Sir Roger de Coverley,

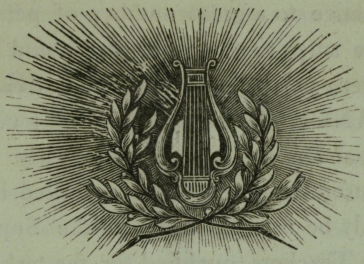
OR

THE FINISHING DANCE

FIG. III.

The top Couple, by crossing over, will now be at the Bottom; they Cross Hands and Promenade up the middle, in the Lines c d; all the Couples follow them, beginning from the Bottom: the Ladies all follow the Lady that commenced the Dance in the Line G; and the Gentleman follow her Partner in the Direction H, by which means they all regain their Situations, except the Couple that begun the Dance, who will now be at the Bottom of the Room.

N.B. This Dance may be performed by any Number of Persons.



DISSERTATION

ON THE

PRESENT STATE

OF

THE ENGLISH BALL ROOM.

When Dancing is considered as an Amusement, that has been practised in all ages and countries either in rude or civilized Society, and that it has for many Years past, by its simple Construction, and the Improvements it has received from ingenious Professors, obtained a high Situation among the Arts; and having in this Country, and indeed all over civilized Europe, long constituted one of the principal Branches of Polite Education, it may be ventured to be said, that the number of Teachers employed in this Art, is equal, if not superior, to any other. By such a number of

Teachers, on a subject, so generally interesting and instructive to a great number of persons, it is not a little surprising, that more should not have been written, particularly on ENGLISH COUNTRY DANCING, which is not only considered our national Dance, but so universally practised as an Amusement throughout the United Kingdom. It can only be accounted for, in the Supposition, that those Teachers qualified for the task withheld their Information, considering it too valuable to themselves, and as calculated to become injurious to their Interest in their Profession to impart it to the Public, for that Remuneration, which they might expect to derive from the sale of a few copies of a Book, besides fearing to risk the Expence,* or take the trouble of compiling and of attending to the Publication of a book themselves; and others, whose Liberality would overrate their Circumstances in the imparting of their Knowledge to the Public, and who cannot consequently become their own Publishers, are prevented from writing, as the little Remuneration likely to be obtained would be totally inadequate to their labours, the Subject being such a one as few Publishers and Booksellers understand, disables them from conceiving the true value of

* There would be no fear of the Author of this Work being envied as a publisher, either by the public or professional persons, if they knew how little he has hitherto got by publishing his several works on Dancing.

publications embracing it: these appear to be the principal Reasons why more has not been written on Ball Room Dancing.

There are many able Teachers, whose theoretical and practical Knowledge has given them an Opportunity of observing the imperfect state of Ball Room Dancing, particularly that social Department of it " English Country Dancing": therefore, had the Subject been taken up sooner, the evil complained of must have been of less Magnitude, and in a great measure removed; for, by a proper Exposition of the bad Habits and Inconsistencies, that have, and still prevail, and by laying down the Etiquette and true Principles of the several Dances, with Instructions for their respective performance, those persons who had not been taught properly,* would have seen the necessity and advantage of correcting, reforming, and removing, a number of improper and ridiculous Habits, in which Ball Room Dancers are too frequently apt to indulge themselves; many of whom have copied from others, not being aware of the Propriety or Impropriety of such Imitation.

So many causes for Complaint existing of the miserable state of our Ball Room Dancing, particularly ENGLISH COUNTRY DANCING, our boasted national Dance, and which (if the present

* The principal blame, as afterwards shewn, ought to be attached to the Teachers, and not the pupils and the public.

plan is pursued, will soon become a disgrace to the country) it is necessary for its Improvement, that its neglected state be shewn, and where and on whom ought to fall the Blame; and that a Remedy be pointed out, not only for the Direction of those who wish to improve, but also to answer the purpose of those who may be about to learn.

In speaking merely of English Country Dancing, it is no wonder, that there should be so great a number of Persons laying claim to a Knowledge of that department of Ball Room Dancing, for on the principles already pursued, it is impossible that it should be otherwise, either in Theory or Practice :* it may be said, without fear of contradiction, that a great number of Persons, who call themselves Dancers, and who are deemed so by others, are unworthy of that Name, although in the constant Habit of frequenting the Ball Room, possessing none of the Requisites of a Dancer, not even in English Country Dancing, which is only one Department of the Art, requiring in its attainment no very extraordinary Genius, Capacity, or Exertion, in comparison with some of the other Departments of Dancing; yet those persons are, from long habit, and not having been corrected, so confirmed in their Absurdities, as to believe, that their Style, Manner, and Execution, is the

* The Author has been long employed on a work, entitled a Complete System of English Country Dancing; in which he will endeavour to shew the true principles of English Dancing.

very Acmé of Perfection; and some, having Fortune and Situation to give them an Ascendancy in Companies and Assemblies they frequent, their Errors and bad Habits, instead of being avoided by others, are more frequently imitated, and particularly by those who have not had the Advantages of good Instruction. But the greatest Blame will attach itself to certain Teachers of Dancing, particularly of English Country Dancing, from whose Idleness and Inattention, their Pupils have been induced to believe, that neither Talent or Practice were required in Country Dancing: those Persons, by their Example of treating this Department so very lightly, as to make it consist only of a few trifling Figures, and almost without any Steps. Many Persons have acquired an Idea that they may easily become their own Teachers, with the Assistance of what they call—Imitations from others, at Balls and Assemblies, and soon become (what they think) good Dancers, for the want of sufficient Discernment to remedy their Errors.

There would be but little occasion for Teachers, if the present System of Ball Room Dancing were to continue. It is almost impossible to find a set of tolerable good Country Dancers, particularly at a Public Ball.

It may be added, that, associating with persons of the Description already mentioned, and consequently not having useful Examples given, by which a Stimulus would be afforded, is one reason why so many Persons live for years in Ignorance

of the state of their own Abilities in Dancing, continuing satisfied with themselves, and unaware, that should they ever join a Company of good Dancers, they would be exposed to the Censure of all those who possess a proper Knowledge of what Ball Room Dancing is, or ought to be.

It is no uncommon thing to see two or three hundred Persons assemble, for the express purpose of Dancing Country Dances—all of whom are, in their *own Opinions*, Dancers; and the Majority eagerly contending for the Call, to have the Priviledge of selecting and leading off the Dance, for the purpose of giving the company a Specimen of their Abilities; and, on the Master of the Ceremonies, or any other Director of such an Assembly, calling up the Numbers, these persons stand up with so much confidence, as to induce a Stranger to suppose, that they are, what they are but Imitators of, Good Dancers, and that they possess a perfect Knowledge of both the Figures and Music: and when Complaint is made, by the Master of the Ceremonies, the answer given is, "I learnt Dancing, Sir, when at School, and have lately danced at the Assemblies at Bath and several others, equally, if not more fashionable, and have had the Honor of having been selected to be *partner* and of Dancing with my Lord or my Lady ——."

With these Opinions of themselves, it is no uncommon thing to see persons officiously obtain a Call, and, instead, of selecting a proper Tune and Figure

thoroughly adapted to the Music and suitable to the Talents of the Company, and supplying the proper Steps to various parts of the Figure, and by their manner and style of Dancing setting an Example worthy of being followed by the Company, always to be expected from those calling the Dance, it too frequently and unfortunately occurs, particularly for those who assemble to receive the Enjoyment which Assemblies for Dancing are intended and calculated to produce, that these officious Leaders, in the first place, in setting a Figure to the Dance, choose one either too long or too short; and if they are not checked, or obliged to try another, and sometimes a third (which is generally dictated by some other person) and even then, it frequently happens, that when a Figure is set wrong *at first*, for the want of Ability in the Company to discover the Error, the Dance is suffered to go on to the End, and the whole Company are made uncomfortable, by Dancing out of Time during its Continuance.

To say nothing of their want of a Knowledge of the *Proper Steps*, a Deficiency too commonly prevalent, should a difficult Dance, and even only one moderately so, be proposed, with a double Figure for them to lead, and an Explanation required by the Company, they are equally unable to afford it, as they are of shewing a correct Specimen; the Attempt would only expose and confirm their Ignorance, and therefore *they* are the most wise who *decline* the Risk. Such bad Examples, arising from the Ignorance of

the Persons calling the Dance, and to whom the Company, from *Motives* of *Courtesy*, feel inclined to trust, have the Effect of producing that Chaos of Confusion, which is calculated only to prevent those who wish to derive Enjoyment from the social Enjoyments of the Ball Room from obtaining it; this Ignorance of the Figures, and the improper Application of them to the Music, producing nothing less inconsistent than a Blundering Shuffling and pulling about Effect from one Side to the other.

It sometimes happens, that some, possessing a Knowledge of that part of the Figure in which others are deficient, in attempting to aid their getting through the Dance, only assist in preventing the Harmony, Regularity and pleasing Beauty of the necessary Movements, and thereby destroy the Effect altogether, of what is capable of being produced by even a small Party of good Dancers. It is well known, that many Persons attempt to *call* up Dances who know not even the Names of the Figures, much less the Manner of performing them; and it may be easily imagined in what a Dilemna those Persons must appear to be in, particularly to an attentive Observer.

Among Modern Ball Room Dancers, it is very common to see many Persons in their performance of the Figure, without any attention to the Music, run through them with such Rapidity, as generally to finish them before the Music allowed to their Performance and to which they are set, whether a

Strain or half a Strain, is played out; and immediately to commence another figure, not having, either Knowledge or Ability to wait for the time. Should the Error be even attempted to be corrected by others, it does not very unfrequently occur, that they are prevented, performing them correctly through the Fear of their Ignorance being detected, being generally at great Loss, from having no Knowledge whatever of the regular Steps, and knowing that, without a proper Knowledge, any Attempts to fill up the Time, by setting or performing a Step, would render them still more open to Exposure; the Figure of the Dance is consequently generally finished before the Musician has little more than *half* finished the Music, so that the Dance is begun again in the middle of the Tune, and sometimes in the middle of the Strain; the Consequence is therefore of no Moment, what Tune or Figure is selected, for those Persons who consider an attention to the correct Performance of the Dance of no Consequence, conceiving, as they do, that any thing will do, so long as a shuffling and scraping can be continued to Music, played as quick as it is possible to be played, and be (what they term) a merry Tune, measuring the quality by the Time, instead of the Composition, the Quickness serving to conceal their Defects; and yet those are the very Persons who have, or pretend to have, Scruples in the Choice of both Tune and Composition.

Improvement with some is quite out of the question; particularly with those Dancers, who will never acknowledge that they have, what is termed a bad Ear; and when they are out of Time, being unable to make the Figure answer to the Music, the blame is attached to the Musicians, or the Figure declared to be wrong set,* and not answering the Tune.

It has been frequently observed (and with Concern) by those who are better acquainted, that Dances have been performed, and some of which have been of the Author's own Composition, in which great Care has been taken and employed in setting an appropriate Figure, so as to produce Novelty and Variety in the Dance, and give the Dancers an Opportunity of displaying their Abilities to Advantage; but, in its Performance, from the Inability of the Dancers, half the Figure has been left out. The Reason it has occurred has been through their Ignorance, the short or half Figures being made to take the time of whole or long figures. For Instance, should a Figure for a Dance be composed and set for the sake of Variety so as to contain six short or half

* Indeed, they might have some Reason for Excuse, were they to have nothing more to depend on in calling a Dance than the Figures as set to Tunes, given in many of the annual Publications, as they contain, for the most part, some too great, and others to small, a Quantity of Figure for the Music to which they are set, and are very seldom found to be properly adapted to the Music.

Figures, which it might, as is the case in "Prince Edward's Fancy," double figure, where, besides the six short or half Figures, there are also three long ones to fill up the Measure of the Music. If this was danced, so as to make the short Figures take the same time as long Figures, or by taking the same Time to perform them, three of them would be left out when the Tune was finished, and perhaps those most essential to the Beauty of the Dance; and, if performed in this Manner, would finish the Figure near the Middle of the Tune, which, to Persons with any thing like an ear for Music, could never be tolerated, and therefore the Figure of the Dance would stand no chance of being performed as it is set.

In speaking of the Neglect in the performing and Misapplication of short and half Figures, it is here particularly requisite, that a wanton and gross Error should be brought under the Dancer's Notice, as being almost universally committed in nearly all Companies, viz. the improper Manner of performing that most useful Figure, "lead down the middle, up again,"* which is a short Figure, and

* The attention of the Dancer to the Performance of this Figure is perhaps more requisite than to any other in Country Dancing, as it is one of the most useful, and generally occurs in almost eight Dances out of ten, yet its true Intention and Use seem totally misunderstood: in public Companies, not one in fifty is to be found, *performing* it either in the proper *Space or Time;* and so prevalent is the Method pursued of making it a *long Figure, instead*

requiring but half a Strain of long Measure, or a Strain of short, to its Performance; but, instead of being so used, it is generally made to take up double this Time, and the Dancers, instead of confining themselves to leading down two Couple, which is the greatest Distance allowed, (as every Figure should be kept within the Compass of *three Couple*, always constituting a Dance within itself, and termed a "Minor Set" generally, run down to the Bottom of the Set if possible, and, independent of running against and kicking those going down the Dance before them, never get up again in the Time allowed for performing the Figure.

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of *a short*, and going down ten times the Distance allowed, that it is impossible to set them right. Now if this is not danced as a *short Figure*, (no doubt can be entertained but that it will by all good dancers) the Majority of the Figures in this Work will not answer the Music, and ignorant Dancers will not fail to blame the Author for what they perform incorrectly; as they will find, that wherever this Figure occurs, they will have too much for the Music, if they take in its Performance eight Bars, long Measure instead of *four*, as to all Tunes of the usual Length of Strains, of *eight* or *four* repeated; a short or half Figure never occurs in a Dance, without being preceded or followed by another short figure, to fill up a *Strain* of *long* Measure, played *straight through* or *short repeated*. A further Elucidation of this Subject will be given in the *Complete System of English Country Dancing*. The Author has given Insertion to this note, being determined not to be answerable for the Blunders that are frequently committed by Dancers; yet at the same Time shall be very happy to receive any Corrections or Improvements that can be made

Another gross species of Rudeness, which frequently occurs in the Ball Room, and though it properly belongs to the Etiquette, must nevertheless be noticed here: and that is, many Persons, after standing up in the Dance, on finding the Figure too difficult for them, with a View of concealing their Inability to perform it, take the Liberty of altering it to one more suitable to their shallow Capacities, without ever consulting the Lady who *called* the *Dance*. This is always considered a certain Affront; as no Figure can be altered, or any Part of it, *without* consulting the Lady who *called* it: therefore, if any Person should find a Figure too difficult for them to perform, they must withdraw from the *Set*, as it is not only the Disrespect shewn to the Lady, but it is calculated to throw a whole Company into contention and confusion, by so misleading Persons, with a Variety of different Figures, and thereby preventing their knowing which is the right one to perform.

This Liberty complained of, *sometimes* arises from want of knowing better, as there are but few Persons who attend the Ball Room, that have any thing like a Knowledge of Figures beyond a few trifling ones, such as —" Hands Across," " Lead down the Middle," " Hands six Round," &c. Should a Dance be *called* with a double Figure, and any of the Figures composing the Dance selected rather more difficult than usual, not six couple out of fifty could be found to perform it properly; and the Per-

son who called it, must either change it for one more simple or less complex, or have the Mortification to hear it complained of as an improper Figure, or of seeing the Company leave the Set, unable to perform it.

Therefore, in the present state of Ball Room Dancing, it is not at all likely, that a good Dancer should at a Public Ball have a chance of enjoying, or even joining, in a good Country Dance. To shew good Country Dancing, it is not enough, that the persons themselves calling the Dance are good Dancers, but that others joining in the dance should properly understand it; particularly if the Figure of the Dance consists of such figures, as "Swing Corners," "Right and Left," "Chain Figure," "Turn Corners," &c.; without the Assistance of the others, no Dancers, however good, can ever shew their Dancing to Advantage.

Another Cause of Country Dancing too frequently having the appearance of mere confusion and bustle is, that when indifferent Dancers find the Dance too difficult for them, to conceal their want of knowledge of Figures (to say nothing of the Steps) they generally contrive to have the Music played so very quick, that the Dancer must perform them, by *running* through them, instead of Dancing; so that it is difficult, nay sometimes impossible, for even a well taught Dancer to put in a single Step to the Tune, without the greatest Exertion and Fatigue.

To point out all the Errors and Absurdities

committed by the generality of Persons calling *themselves* Dancers, would be taking up more Room than can be spared in the Compass of this Work: it will therefore be confined to those few general Remarks already made, and which will be obvious to every attentive Observer having the least Knowledge of Dancing; and a few Remarks following, on the Necessity and Application of Steps in Country Dancing and their Use. That proper steps are requisite to all kinds of Dancing is unquestionable, to place the scientific Dancer above the untutored Clown; for, merely attempting Dancing, without *Steps*, can never properly be deemed Dancing, being only a jumble of Movements thrown together, and, when performed in such a Way, merely coincide with *Jumping;* which can never please the Eye of Taste, or be creditable to the Performer.

Notwithstanding, to Country Dancers in general, proper Steps seem either unknown or thought unnecessary, as they are in general totally neglected, indeed, but few Country Dancers have ever been taught any *sort* of Steps; and those who have, seldom make them applicable to the Music and proper Situations of the Dance, from having been *badly* taught, or not having paid sufficient Attention when learning: the Case therefore is, *that* should "Set and change Sides,"—"Set and back again," be part of the Figure, they generally *run* across as fast as they can, without stopping to *Set* out the

Time; and with the Exception of some times making a sort of Turn or ridiculous Antic, run back again directly, intirely leaving out the *setting*, thereby making it, " Change Sides and back again," instead of " Set and change Sides, set and back again," which in its Performance should take up double the time of " Change Sides and back again," as the *Setting* will require as much Time as the Performance of the Figure; by this Manner of Dancing the Dancers not only perform the Figures wrong, by leaving out the *setting*, and returning before the Time allowed in the Music, and not knowing what to do with their Feet or themselves to fill up the Time (as they cannot perform any proper Steps for that purpose) in the hope of avoiding Detection, enter into some other Figure, without waiting to finish the Strain, and by this Means continue out of Time the whole Dance.

Should " Cast off two Couple and back again," be a Figure in the Dance, *running*, or it may be said, *galloping*, down *half a dozen* couple, is generally substituted for Dancing down *two*, without seeming even to know that a cast off Step is at all necessary (one of the greatest Ornaments that can be exhibited in a Country Dance) and the Dancers, as in " Set and Change Sides, Set and back again," return and finish the Figure before the Strain is played *out:* it is the same with " Set contrary Corners," " Set Three across," " Set Three in your Places," and indeed with all Figures that require setting, these Dancers *run* to the

Places where the Figure directs, and *run back again*, without once attempting any thing like a proper Step. These Figures are not only performed out of Time by themselves, by leaving out the Steps, but they endeavour also to prevent others from performing them, who have Ability and Disposition to do what is proper; as the Figure of "Set and change Sides, Set and back again," decribes, the Ladies to *join Hands* and *set* before they *change Sides;* instead of which, as may be seen in almost every Public Assembly, nay, in *some* the Author has witnessed it, that *not one* Person was to be found that did otherwise; in *others* only here and there one was to be found performing it correctly; the Persons dancing having no proper Idea of what "Set and change Sides" really is, generally seize fast hold of the Hands of the Lady they are performing with, and drag her across by main Strength, whether she is inclined or not, thereby affording her no Opportunity of waiting, or even attempting, a *setting* Step.

Whether these Persons commit this Violence, unconscious of being wrong, or to reduce all others to their own Level, in the hope of covering their want of Ability, or not, the only Way to preserve the Credit of those who can and intend to apply proper Steps, is, to disengage their Hands, and let those Dancers without Steps go their full Length, that they may expose themselves in their own way; for they certainly will be exposed to the Notice, and open to the Censure of those in the same Dance,

who put in Steps properly, *should there be any present*. Indeed, there is scarcely one to be found using Steps according to their proper Application in the Dance, or to the Time of the Music.

Tunes in $\frac{9}{8}$ time, as they require, what are technically termed Irish Steps, of which the present Majority of Ball Room Dancers know no more of than they would of a Dance described by the most abstruse Egyptian Hieroglyphics, are always preferred by such Dancers as are capable of performing them, having by such Means a scope for the display of their Abilities.

When one of these Dances is called, it is sometimes the Case, that part of the Company sit down, from Inability to perform it; and to conceal their Inability to perform it as it requires, declare it "a monstrous ugly Dance," &c. The Majority of those Dancers, whose good Opinion of their own Dancing encourage them to keep their Places, for want of the proper Steps required in the different Movements of the Dance (this Measure of music requiring more than ordinary Attention to keep and divide the Time in the performance of the Steps) are generally seen hopping about out of time in the most grotesque Manner, lifting up their Legs in various Directions, trying to invent *Something*, to answer the Music, or to imitate some Person in the Company they think a good Dancer; but, as they are without Rule or System, should they ever hit on a Step to the Music, it is all Chance; but most

frequently, after many fruitless and ridiculous Attempts to put in *something* (as they phrase it) to suit, (which their awkward attempts cannot conceal from the Company,) in order as much as possible to cover their inability and divert the public Attention from their Feet, resort to some ridiculous clownish Antics; and sometimes even introduce a wry Face, to make the Company laugh; and would feel proud in being called a very "funny Dancer;" but to be thought no more of than the Buffoon of a Company, would be sufficient to shame and disgust a *real* good Dancer—an Epithet with such such ridiculous Antics would most certainly warrant their being branded: indeed to an attentive Observer, whether Dancer or not, nothing appears more ridiculous, than Persons hopping about in a Dance out of Time, and without proper Steps to regulate their Feet in the performance of the Figures; could these Dancers see themselves, (as most people wish to set themselves off to the best advantage) they would never repeat such an Exhibition of bad deportment; and if they were determined to dance, would get Instructions, and perform like a Dancer.

It is not in the performance of Country Dancing alone, that there exists so much cause of complaint of the want of the performance of proper Steps. Many of the other Fashionable Ball Room Dances share the same Fate, and the Beauty and Effect of the Dance equally lost.

The Author has seen the "Batteause" attempted

(and what was called danced) in a large Company, composed of Persons of the first Fashion, who instead of performing the Steps so necessarily adapted to the Dance, made a single Chassé answer all the Purposes of the Dance, which reduced the Dance to nothing more than the Beating and the Figure, by which the Dance lost its principal Interest and Effect. From this Example, and the Dance (as being deprived of its Steps) looking so very easy, induced others to try it who had never learnt a Step, producing enough to bring any Dance, however good, into Contempt.

Cotillions, Quadrilles, and several other Ball Room Dances, are frequently, performed in a similar Manner.* The correct performance of Figures and Steps in Dancing is not the only thing that requires Amendment in the Ball Room; but the Carriage and the Style of the Dancers in general. It must be obvious, to every person in the habit of attending the Ball Room, that the Carriage of the Dancers in general calls for the most severe Reprehension, as, instead of dancing upright with a graceful and easy Deportment, the majority dance nearly double, stooping with their Heads towards their Knees, and with their Arms hanging similar to the arms of a dutch Toy; and some Persons may be observed, bent in the Body project-

* Nothing can be a more gross misrepresentation of The True Method of Waltzing, than what is generally represented in many Ball Rooms, and *called* Waltzing.

ing out behind, with their Heads lifted up, and Arms hanging down; others, in leading down the Middle, &c. have a vulgar Habit, of not only stooping with their Heads nearly touching their Knees, but bearing down the Hands of their Partner with all their Weight, whereby their Partner is obliged to stoop, whether from Inclination or otherwise; others, in performing the same Figure, have contracted a vulgar country habit, of lifting the Arms of their Partners violently up and down, and sometimes raising them above the Head, and then below the Knees, whereby they are always in laborious perpetual motion, producing the most disgusting Effect: there are others, who may have acquired a few Hornpipe Steps, are shuffling about the Room, annoying the Company with the noise of their feet; and in Country Dancing introduce them at every Opportunity, however improper. It must be remembered, that Hornpipe Steps are not calculated, but are very improper for a Country Dance; and persons so using them must be ever considered, as being unaccustomed to good Company and of very vulgar habits.*

* Although some or these remarks have been given in the chapter on Deportment, in the "Analysis of Country Dancing," yet they are considered useful to such persons as are not in the possession of that work, and could not with propriety be left out in a "Dissertation on the Present State of the English Ball Room."

Having mentioned some of the principal Inconsistencies and Absurdities that have long and are still practised in the Ball Room, particularly in the Performance of English Country Dancing, by persons considering themselves Dancers, and of which Remarks there remains no Doubt, but that the impartial Reader will see the Justice; and indeed, they might have been carried much farther, had not the limits of this work prevented it. It is however confidently hoped, that what has been done in this Work, will be of some Use to the Dancer and the Musician, in cautioning them from adopting such ridiculous Absurdities.

The Origin and Cause of this false Principle of Dancing, how it was first tolerated, and by what Means it has existed so long, must now be endeavoured to be shewn. The principal blame, as has before been mentioned, is with Teachers of Dancing; and some will attach itself to Dancers themselves. The first Cause originated with Teachers, as the Neglect and want of Ability in many, and Idleness in others, has caused Learners themselves to be careless, and easily satisfied with what they did, having no Example shewn them beyond what the most simple Capacity could attain, with but little study or Exertion; for what cost the least trouble seems to have been the most satisfactory.

From such a Class of Teachers, and their setting no Example capable of affording a Stimulus, no good Dancers are likely to be produced.

Speaking of the want of Abilities in Teachers, and as producing bad Dancers, there are many Instances within the Author's Knowledge, particularly with regard to Teachers of Country Dancing, many of them, allured by the Hope of Gain, and without any Genius of their own, possessing a Knowledge, derived only from a few Lessons they have received from some Teacher whose Example they intend following, assume the Name of Teachers, open Academies and draw unwary Persons together by Bills and Advertisements, set forth in the most specious Manner, and in which every Species of Dancing is enumerated, copied from those of celebrated Professors.

The Pupils of these Teachers having no Opportunity perhaps of seeing any thing like Dancing, and by believing, that their Teachers are the persons they assume to be, the Cheat, if ever found out, is not till too late, the pupils being frequently so grounded in bad Habits, as to render more Time necessary for their Riddance of them (if Time would even do it) than can conveniently be spared. It will therefore readily be seen, that, on such a System, Dancing is not likely to become improved.

There are others, giving themselves the name, and assuming the character, of Teachers of Dancing, (indeed, the Town has for some Years abounded with such) open Academies and Dancing Rooms, and receive Money, under pretence of giving Instructions, but never shew a single Step.

This would, indeed, be going beyond their Abilities, and contrary to their Plan, which was never to employ themselves in the shewing of Steps, but to have a Country Dance Party two or three times in a Week, at which some are found who have engaged as Pupils; some pay by the Night, and some have Admission for nothing—at these Parties, those considered Pupils are generally set up with a Partner, procured from some interested Motive, to get through the Dance as well as they are able, leaving the Steps entirely out of the question, and only think of *running* through the Figure; the Proprietor, or, as he *calls himself* the Teacher, seldom looking to any thing but the Door, and the Profit likely to accrue from the Company.

At Receptacles like these (to which there is Cause for Regret, that for Cheapness too many resort) with the Assistance of their Partner, after being well pushed and pulled about, a person may perhaps acquire a Knowledge of a few easy Figures, and this will be their utmost Knowledge of Country Dancing, nor are they likely to improve as good Dancers, and genteel Persons will ever decline frequenting such Receptacles.

Again, there is another Class of Teachers, some of them keep respectable Establishments, who, by their Advertisements, seem either to know but little of Dancing, or care less about their Reputation, offer to teach Country Dancing in half a dozen Lessons, which is hardly sufficient to enable the

Pupil to acquire the Names of the various Figures correctly, much less to perform them, accompanied by a Performance of the proper Steps. No good Dancers are likely to emanate from the Tuition derived from their Mode of teaching, being generally sent away, as their Teachers term "finished" and their "Finishing" constitutes nothing more than a defective Knowledge of a few trifling *petit* Steps, and of two or three of the most simple easy Figures.

Another Encouragement for bad Dancing, particularly Country Dancing, is, Teachers as well as others frequently have Balls and Assemblies, not for professional Credit or for the Exhibition of good Dancing, but for the sake of *Gain* only, and admit of any sort of Dancing, provided the Visitors pay or take a Ticket; having no Concern beyond the number of Persons and the Profit they are likely to produce. At these Assemblies bad Dancers are not likely to improve, as the Teachers are too idle or selfish to set them any good Example, and suffer them to run about as they please; good dancers are frequently ruined in their dancing, by bad habits, acquired by following the bad Examples of others, as "evil Communications corrupt good Manners." In the above stated cases, the Teachers are most reprehensible, in setting an Example, calculated to reduce the Respectability and Talents, and thereby to undervalue their own Profession, as well as assisting and promoting bad Dancing, which some good Performance of

their own or good Dancing of their Pupils, might counteract.

The Neglect paid to English Country Dancing by the higher class of Teachers, it is meant private Teachers, of whom the majority are Foreigners (and although many of them are persons of real Ability and extensive acquired Knowledge in every other Department) arises from their not thoroughly understanding English Country Dancing; but the Fault is not entirely theirs. In the first place, it is a Species of Dancing they consider quite out of their line, and not to be expected, that they should know it previously to their visiting this country, being our national Dance, and but little known on the Continent; but finding that in this country they are called on to teach it with other Dancing, generally apply to some established Foreigner as more readily understanding their Language; and those to whom they apply having but a slight Knowledge of this Department of Dancing, are unable to teach it thoroughly, knowing too much of the Principles of Dancing, to attempt at what they are sensible they may happen to be deficient in; and, on Application to some English Teacher, not knowing which is the best (for by their advertisements they have all the same Pretensions) they generally meet with those who scarcely understand the true Meaning of a Country Dance, much less to be able to explain and define all the various Steps and Movements necessary

to be understood by a Teacher of Country Dancing.

With such Instruction and Example, it is not at all propable that the Teacher should ever acquire any thing beyond a trifling superficial Knowledge of it, or when teaching be expected to give the Pupil any thing like a systematic Principle; this forms one of the principal Causes why the first Classes of Society dance English Country Dances so very imperfectly, and seem to understand it so little: this can only be remedied, by the Attention of the Teachers.

Ball Room Music,

And COLLECTIONS of

COUNTRY DANCES.

The next Subject of Remark, which seems to have hitherto escaped the public Notice, is *Ball Room Music,* and *Country Dance Music,* in particular. The only reason to be assigned why Collections of Country Dances, particularly annual ones, have been so deficient both in Merit and Originality, is, that good Composers have considered that it would not pay them for composing Dances, as the Publishers cannot afford any thing like, what may be termed a Price, since they have got into the

Method of selling twenty-four NEW DANCES (at least they are termed so) for a Shilling; therefore the Trifle that can be afforded to Composers for these annual Collections will not make it worth the Trouble or Consideration of persons of talent. They will generally get a Shilling or more for the Sale of a single Song;* therefore, Composers capable of producing Dances find themselves much better employed, as the Price of their Labour is otherwise justly appreciated. Although most of the Music Publishers are Composers; yet few of them compose their own Dances.† They are generally, either procured from persons writing them for a mere Trifle, or from young Amateurs, who are fond of obtruding their Productions on the Public. Though they do them for nothing, their Ambition being satisfied, amply remunerates them, as they certainly run but little Risk in these Publications, of

* The Author has seen several collections of cheap songs correctly got up, particularly Scotch; but cannot say as much for collections of dances, as he scarcely ever saw a collection of dances that was correct, either in figure or music, said to be collected.

† The Author, however, has the pleasure of knowing one or two publishers, unquestionably men of talent, who have commenced writing their own dances; by which something beyond the usual standard may be expected to rescue these annual collections from the universal contempt with which they are treated, and the public will have a chance of getting something original and pleasing to the ear.

losing their Credit, or of feeling public Censure, the Name of the Composers but seldom appearing; supposing, perhaps, that they will be taken for the Composition of some eminent Person, who would not think of putting his name to a few Dances. This is one Cause, that leads to undervalue Collections of Dances, even were they tolerably good; as anonymous Publications generally create Suspicion, from a Supposition, that it may arise from want of Talent, that the Composer's name is made a Secret. The Date* seems also generally withheld, from a similar Motive, and from fear of their not being Merit enough in the Music to recommended it to Futurity, and that it will only sell while it is thought new. Publishers generally injure themselves, by opposing each other with cheap

* Indeed, it is no uncommon thing to find these annual collections made up, partly from old tunes, with scraps of their own attached to them, in order to disguise them, and make them, if possible, suit their popular modern titles, which are generally given them, such as the "Regent's Fancy," "Wellington's Favourite," "Prince Cobourgh's Reel," &c. Several persons, (in what is called by them,) composing these modern popular tunes, are seldom content with taking from an old tune a few bars here and there, but do not hesitate taking whole strains, where they think they are safe from detection; and sometimes coupling the first strain of one tune with the second of another, &c. so that these tunes come before the public in such a mangled state, that the beauty of the original, if it ever possessed any, is lost in the compiler's dullness.

Publications, as they seldom pay them for the Expence and Trouble of publishing, twenty-four Dances being really more than can be afforded for a Shilling; if they are good, even half that number would be extremely cheap. At that Price, Persons are frequently set against them, from their Cheapness, well knowing, that good Composers will never employ themselves at so cheap a Rate. It would therefore much better answer both the Purposes of the Publisher and the Public, if the Number of Dances in those Annual Collections were few, and those few Original and well composed.

BALL ROOM MUSICIANS.

The Author has availed himself of this opportunity of saying something respecting Ball Room Musicians, on the opinion in which they are held, and their general treatment by the public. That they are a useful class of persons will not be doubted; for whatever opinion has been, or may be hereafter formed of them, there is one thing certain, that there is no Dancing without them, as the Music must always guide the Dancer. From the number of the Author's own Public Balls and Assemblies, and and a multitude of others both public and private, at which he has been present, he has had good and frequent opportunities of observing the manner

in which Musicians are in general treated by their Employers and by the Company, which is too generally in a contemptuous manner. Their being considered as *obliged* to play for hire for their Employer's Amusement, they are frequently treated worse than their servants, and never, or seldom spoken too, but in an imperious haughty manner, generally addressing them, and speaking of them, by the names of fiddlers, endeavouring thereby to shew a superior consequence in themselves, and the dependance of the Musicians: or otherwise, adopt the other extreme, and become very familiar, and ply them with Liquor, in order to make them drunk, being with those persons a common opinion and saying, that nothing is so amusing as a drunken fiddler, the whole of the Musicians coming under this title whatever instrument they play. This is a base and pitiful advantage, and reflects no credit on those who practice it. That these persons should occasionally drink is no wonder, from the Dust arising from the Room, and great Exertions in playin long Dances; but more should not be forced o them than is needful. Another thing that require remark, is, that Musicians are seldom payed fo their playing, without their Employers complainin of the high price of their Labour; yet thes employers never think, that the Musicians cann find employment for more than five or six montl in the Year, and that generally in the winter Seaso when the weather is bad, and their employme

being principally at night, from leaving warm rooms, and being exposed afterwards to the bad effects of night air, and consequently severe colds, together with the want of rest, in a few years their constitutions, are destroyed or ruined, and they rendered totally unfit for business. It is true, that there may be many found amongst them, whose talent will not entitle them to the name of Musicians, although they carry a card to that effect; yet, notwithstanding the majority are Men of Talent, amongst which will be found a number belonging to our national Theatres, Men of unquestionable ability, and of the greatest respectability, both in manners and appearance.

The Author has frequently heard Musicians blamed, and even accused of Ignorance in their business, for not having perhaps known, or been able to play, every Tune asked for (although they might have been able to play almost every popular and fashionable Tune, if called for by their proper names) merely, because the names by which they have been called by the person asking, have been perverted names, from their having been taken from some old obsolete collection, or otherwise from some modern publication, where, for the sake of novelty, the original and proper names had been perverted, very probably for no other purpose than to save them the trouble of a new Tune; (many of which the Musician would have instantly known and recognized by the proper name, had the Music been

furnished for his inspection,) or otherwise by the bye-names taken from pocket books*—some of which never existed but in the brain of the compiler. It is really excessively severe, that a Musician should lose his character as a qualified Musician, and perhaps his future business, because he does not purchase all the worthless modern collections, or not possessing sufficient assurance to pretend to know. that which never existed. The only alternative that presents itself, to save the credit of the Musicians, and to indulge many of these very Fashionable Dancers with their Great Novelties, is for those who intend to *call*, what is by them termed a New Dance,† to bring the Music with them and lay it before the Musicians, which will both save the character of the Musician, and benefit the Music Seller, and also gratify their whims and caprice.

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* When Dances are inserted in Pocket Books, the Editor should be careful to mention from whose Collections they are selected, that the original may be referred to in case of necessity.

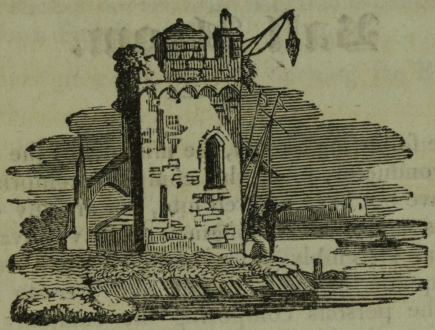
† Many of those persons in the habit of calling for particular Tunes, cannot even tune them, or when played, have no knowledge of them whatever. The Musicians frequently perceive it, and avail themselves of their assumption and ignorance. Instead of playing what they ask for, (if such a Tune could be found) often play something they compose extempore, or some very obscure Air, which is not likely to be known. This frequently satisfies these connoisseurs, who as frequently declare, that they

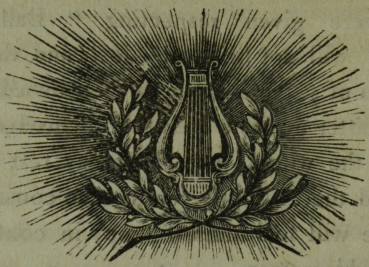
Indeed, it would he well for themselves and the public, if the company of Musicians (if that company still exist) would oblige every practical Musician, on being approved of by the society to take out a certificate, which should be a proof of his ability, and authorise him to be employed as a person of talent, recommended by the society; and to prevent uncertificated persons from taking business, for the Company to authorise any of their own body, on finding an uncertificated person playing, to go and demand his money, as not being properly qualified to play, according to act of Parliament and the rules of the company. This would be, not only serving themselves, but the public, as none but certificated Musicians would get employment at respectable businesses; and to render the profession still more respectable, to create a fund, out of the charge for certificates, towards supporting the Company and decayed Musicians. The Author hopes, that the few hints

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have often heard it before, and know it to be a very popular Tune. Although it might sometimes be pleasant enough to play off on assuming ignorance, this practise ought to be discountenanced; as it tends to establish bad precedents, as well as inducing persons to call for Dances that never were in print, which may give Musicians the trouble to seek for that which probably was never remembered beyond the time it was played; and in other cases, sometimes subjecting Musicians to exposure, where the Tune called should chance to be known.

he has here given respecting "Ball Room Musicians" will not be totally lost, and that some able person or persons amongst their own body will take the matter up, as a credit to themselves and a benefit to the whole; and they may rest assured, that should the Author's services be considered of any use, he will feel himself happy in contributing the best in his power.





THE ETIQUETTE* OF THE Ball Room.

IN the following Sketch, the minutiæ of the duties of the conductor, or of the company comprising a Ball, have not been entered into, nor are any of the bye-laws and rules belonging to any private or particular Assembly given, being confined only to the Etiquette of such Public and Private Balls, where the persons composing the company take their places in the Dance according to their numbers. At Court, and some other select balls and assemblies, places are taken according to Precedence.†

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* Although the Etiquette of the Ball Room has been already published in one of the present Author's former works, it could not be dispensed with in "A Companion to the Ball Room," as the work would have been incomplete without it.

† A very full Treatise on the Etiquette of these Assemblies will be given in a future Publication.

On entering the Ball Room, each Lady intending to dance must be presented by the Master of the Ceremonies with a ticket, on which is inscribed the number of her Call,* according to which they afterwards take their places in the dance. The first Lady is entitled to No. 1;† the second to No. 2, and so on. These numbers should be placed in a conspicuous place, and remain there till the Dancing is finished, to prevent any misunderstanding respecting situations in the dance; for no one can claim a place, without displaying their ticket.

Gentlemen are not permitted to enter the Ball Room, in boots, spurs, gaiters, trowsers, or with canes or sticks; nor are loose pantaloons considered proper for a Full Dress Ball.

The most proper Dance for opening the Ball is a Minuet.

After the Ball has been opened (should there be an opening dance) it is the duty of the Master of the Ceremonies to call up and place the company in couples according to their numbers, beginning with No. 1 at the top, No. 2. the next, and so on in succesion, till all the numbers that were given

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* In some particular companies, it is sometimes found convenient to give the numbers to the Gentlemen instead of the Ladies: this seldom occurs in fashionable parties.

† It is a rule at some Balls, to give the person who takes No. 1 another number also, as No. 9 (but this is not an established rule, the propriety of it entirely resting with the Master of the Ceremonies) then two of that number are requisite, in case the time will not permit for nine dances; the ninth couple is entitled to their call before No. 1. This second number is sometimes given, to induce persons to take No. 1, it being sometimes refused, as after their call, they are obliged to stand at the bottom of the room during the rest of the evening; but by others, it is considered an honor to lead off the first Dance.

out are called up; that is, to the highest number, which will be placed at the bottom of the set.

The usual honors of bows and courtesies should be observed at the commencement and conclusion of each dance.

In large Assemblies, it is sometimes requisite to divide the company into divisions or sets, distinguished by figures or letters; but most generally by letters, as A first set, B second set, &c. The top couple in the division or set A call the first dance; then the top couple in the division or set B call the second dance; and afterwards the second couple in A; then second couple in B; and so on throughout each set. When tickets are not made out for different sets, and the company are too numerous to stand in one set, they may be divided, and all the odd numbers, as No. 1, No. 3, No. 5, No. 7, &c. stand all in one set; and the even numbers, as No. 2, No. 4, No. 6, No. 8, in the other; then the calls will be the same, beginning with No. 1 first, afterwards to the other set, which will be No. 2, &c.

When it so happens, that the company are divided into two or more Sets, care should be taken in forming the Sets, so that each of them shall if possible contain an equal number with the other; and should it unavoidably occur, as sometimes is the case, that one of the sets contains more than the others, and as more time will be required to finish the dance by that set, the persons composing the other sets, on finishing the Dance, should retire to their seats, till the Dance shall be gone through by each couple in the longest set, and the Master of the Ceremonies declares the Dance finished, and by giving a signal to the leader of the band shall silence the Music.

When the sets are of an unequal length, as described in the above article, by permission of

the Master of the Ceremonies, the shortest set or sets may continue Dancing on till the persons in the set containing the greatest number of persons have completely finished the Dance.

When a company is divided into different sets, no person must attempt to change their set, without permission of the Master of the Ceremonies.

Any Lady or Gentleman, altering their number, or not producing it when called for, must stand at the bottom of the Dance or set they belong to.

No couple ought to refuse to stand up directly the Dance is called, as it shews great disrespect to the Lady who calls it.

Two Ladies, or two Gentlemen, cannot dance together, without permission of the Master of the Ceremonies; nor can permission be given while there are an equal number of Ladies and Gentlemen.

In the absence of Gentlemen, when Ladies are permitted to form couples, and in the absence of Ladies, when it occurs that Gentlemen are permitted to form couples, they must always stand at the bottom of the set.

Ladies or Gentlemen forming couples, are not entitled to a call according to either of their numbers, without the permission of the Master of the Ceremonies, as they lose their privilege by standing up together; and it is entirely optional with the Master of the Ceremonies to permit two Gentlemen to stand together.

Should any Lady lose her Number, on application to the Master of the Ceremonies, she should be furnished with another, according to which she must take her place in the Dance.

Ladies and Gentlemen being without partners,

should apply to the Master of the Ceremonies, whose place it is, if possible to provide them.

All persons standing up after the Dance has commenced, must stand at the bottom of the set for that Dance, and take their place according to their number in the next.

Any person standing up, without the knowledge of the Master of the Ceremonies, and found in a wrong place according to their number, must be placed at the bottom of the set.

Any couple wishing to retire early, should deliver their number to the Master of the Ceremonies, that he may know such a couple is absent when the numbers are called up.

The couple about to call the Dance, should inform the Master of the Ceremonies of the Tune and Figure, that he may give directions to the different sets (if more than one) and direct the band accordingly; the Tune should be once played over before the Dance commences.

The Master of the Ceremonies can object to any call that affords reasonable ground of complaint, such as length or difficulty of Figure; but the couple whose call is rejected, have the liberty of calling another Dance less objectionable and more suitable to the ability of the company.

Should any couple after calling a Dance, find themselves incapable of performing it, they may call another; but if the same difficulty occurs in the second call, the Master of the Ceremonies may transfer the call to the next couple, and place the couple so failing at the bottom of the set.

Should any couple stop, or perform the same Figure twice with the same couple, they must drop

one couple, or stand out, as they must not interrupt those that follow in the same Figure

The different sets (if there be more than one) should all begin the Figure at the same time as the one that calls the Dance.

When the couple calling the Dance has gone down three* couples, then the second couple should begin, and so on with all the couples in succession, till after the one that called it has regained the top and proceeded again three couple downwards, where the Dance is finished; and the couple that called it must stand at the bottom for the next Dance.

When a Dance is finished, the Master of the Ceremonies should give the signal to the leader of the Band to leave off, to prevent any unnecessary Noise, or Clapping of Hands.

No person should leave the room, or even sit down, before the Dance is finished (unless on some very particular occasion; and not then, without first informing the Master of the Ceremonies.

It is the duty of the Master of the Ceremonies alone to direct the band; and for the band to obey no other person.

No person should leave the room immediately after they have had their call, without the Dancing

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* It has been always usual for the second couple to go off as soon as the top couple have gone down three couple; but this frequently proves very inconvenient, particularly when the figures occupy the whole three couple, as "Swing or turn Corners," "Hands six Round," &c.: then a dance appears all bustle, by not having a neutral couple between to divide each minor set, as they are termed, therefore it is better to go down four couple instead of three, before the second couple set off.

is concluded for the evening, as it evinces great disrespect to the company.

No dance ought to be performed twice the same evening.

Such persons as may dislike any Dance that is called, instead of interrupting its performance, or endeavouring by any means to have the same altered should retire to their seats.

No person during a Country Dance, should hiss, clap, or make any other noise, to interrupt the good order of the company.

No Lady or Gentleman must, during a Country Dance, attempt at Reels, or any other Figures, in the same room.

Snapping the fingers, in Country Dancing and Reels, and the sudden howl or yell* too frequently practised, ought particularly to be avoided, as partaking too much of the customs of barbarous nations; the character and effect by such means given to the Dance, being adapted only to the stage, and by no means suited to the Ball Room.

No person is entitled to two calls the same evening, (unless in their turn with the others) without the permission of the Master of the Ceremonies.

Between the Country Dances, no person is permitted to introduce Reels, Waltzes, Quadrilles, Cotillions, or any other Dance whatever, without the permission of the Master of the Ceremonies.

A number transferred is not entitled to a call, if the original possessor has retired from the Ball.

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* Introduced in some Scotch parties as partly national with them.

Changing partners in all Balls and Assemblies ought to be optional, as in many companies it is more properly convenient.

All disputes respecting the Dancing must be referred to the Master of the Ceremonies, and his decision abided by.

Immediate attention should be paid to any request regarding the Dancing made by the Master of the Ceremonies, otherwise his conducting the Ball will be attended with the utmost inconvenience.

After a Dance is called, no person is allowed to change or alter the Figure in any manner whatever.

Should any Lady after calling a dance, which is not objectional to the Master of the Ceremonies, find it too difficult for the company, she may be permitted to change it for one less difficult; but not to lead off again from the top, without permission of the Master of the Ceremonies.

When the Ball commences, the company should not leave their places, or rest, till after the second Dance. Should the sets be short, they may Dance three Dances before they rest. During the remainder of the evening, it is the business of the Master of the Ceremonies to direct the company as to the proper time for resting.

At public Assemblies, where supper is given, the Master of the Ceremonies should inform the company when supper is ready; and when it is finished, and the company disposed to return to the Ball Room, the Master of the Ceremonies should order the band to play some appropriate Tune, to bring the company in the Ball Room.

The Master of the Ceremonies should wear a

Sash, or some conspicuous ensignia, to distinguish him from the rest of the company.

Persons should be very careful in taking upon themselves the office of Master of the Ceremonies, unless properly and fully qualified for that office, as they take upon themselves very great responsibility.

To preserve greater order, and to prevent disputes, it is advisable, that the proprietors, or the conductors of Public Balls and Assemblies, should have the foregoing Etiquette, particularly so much of it as relates to the company, written and hung up in some conspicuous part of the room* during such evenings as the Balls or Assemblies may be held.

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* The Author has never yet had occasion to resort to such a measure; but doubts not it will be found to facilitate the comfort of such companies as observe it, and particularly where the Master of the Ceremonies is not generally known; for in such cases, his capability is frequently disputed, and his authority consequently treated with contempt.



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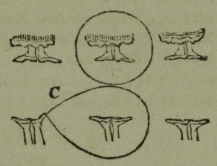
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